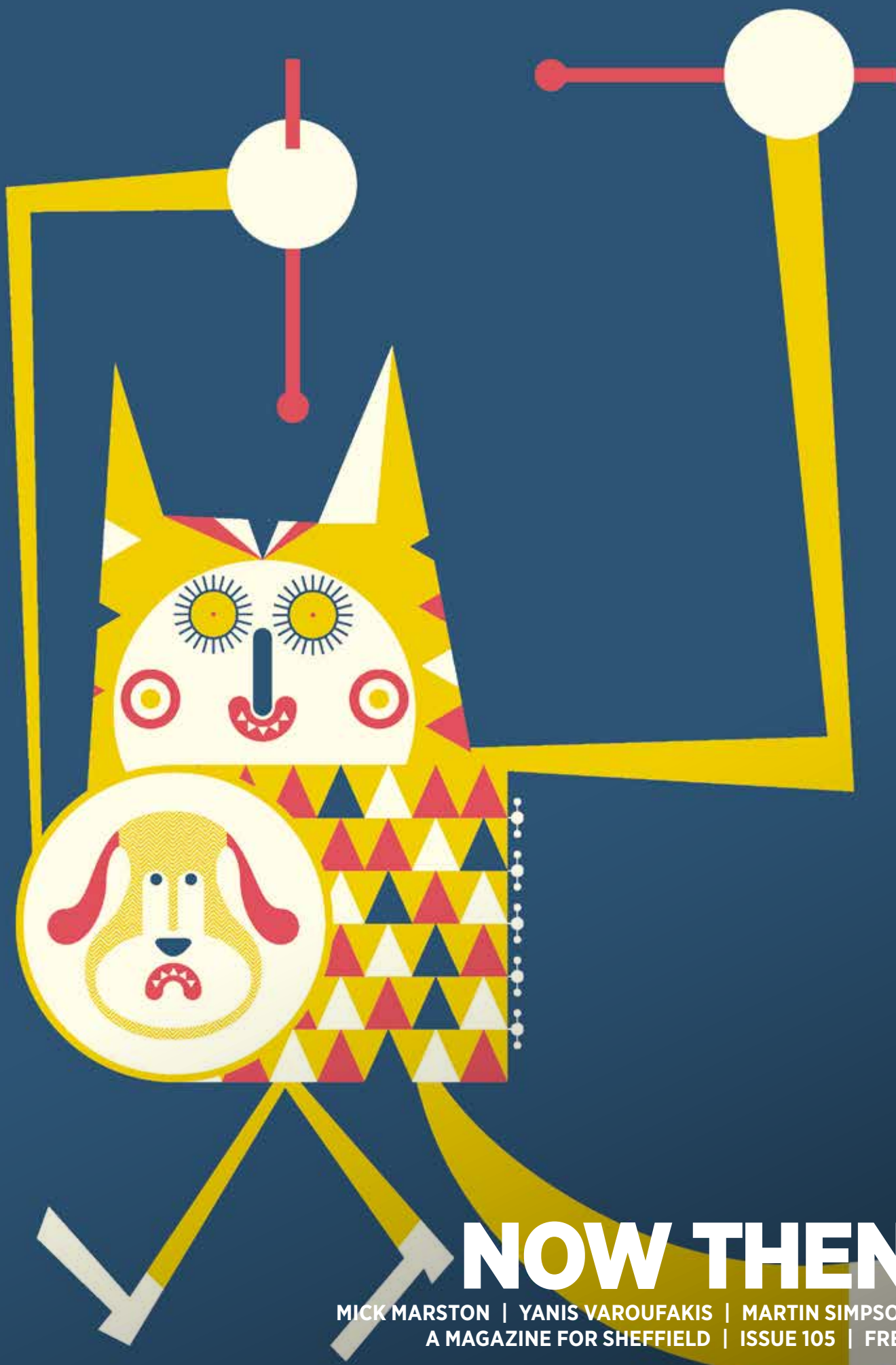
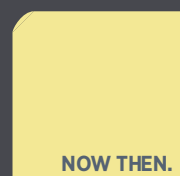




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MICK MARSTON | YANIS VAROUFAKIS | MARTIN SIMPSON
A MAGAZINE FOR SHEFFIELD | ISSUE 105 | FREE



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EDITORIAL

What a year. Thank you to everyone who was involved in the 80+ Festival of Debate events we ran in 2016. Organisers, volunteers and audience members - we couldn't have done it without you. We will return in 2017, so stay tuned.

This month we've got local lad Mick Marston back in as our featured artist, seven years after we first ran his work in print. Read our interview with Mick then get his pieces up on your bedroom walls.

It's a great pleasure to have a double bill of Yanis Varoufakis and Simon Anholt interviewed in this mag, along with pieces about homelessness and disability. Sam Gregory continues to do a stellar job as our new music section editor, so head over there for some good words.

This is the bit where I tell you to shop locally this Christmas. I say the same thing every year, but it remains true. Christmas is all about unique, thoughtful gifts, and that is where local businesses shine. Browse these pages, explore your city and give our soulful independent traders your custom.

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NOW THEN 105, DECEMBER 2016

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**SHOWROOM
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LOCALCHECK

SHEFFIELD TENT CITY

.....

There were stirrings of discontent in Sheffield when the astonishing sight of Tent City appeared this autumn, amid the concrete jungle of slowly redeveloping Park Hill Flats. We've all noticed the rise in homelessness. Shivering, huddled masses creep nightly into any alcove that offers shelter from the elements. A caring young man called Anthony Cunningham formed L.I.F.E. (A New Beginning) to take direct action with accommodation in a growing number of tents. This created both attention and sanctuary, a temporary near-sanity away from dangerous life on the streets.

These flats are only partly redeveloped. Most still stand empty, like thousands of other properties. As resident Jan Dobbernack says, "Park Hill is a symbol for previous attempts to create a just society, with decent living conditions and housing for everyone. It is shameful that we need the Tent City to remind us of this history." When the camp began, empty balconies and walkways of Park Hill Flats, where people had been sleeping, were hurriedly boarded up. Resident Rosie Huzzard, in solidarity with the campers, says this smacked of social cleansing.

There's a large, shadow demographic of homeless or precariously housed people in our city. In the maelstrom of a personal hell, it's no surprise that people with problems gravitate to welcoming alternative spaces like Tent City. Among these are some who would receive mental health care in a kinder world. Community centres, churches and squats know this scenario. Capitalism excludes the poor from a social life among its glistening gilded palaces of entertainment. In our messed-up world, the investment decisions of the ultra-rich elite can throw countless lives into terminal decline across the world.

There's an echo here of the Occupy camp outside Sheffield Cathedral, protesting at the cruel austerity programme imposed after speculator-gamblers crashed the finance industry's pack of cards, not long ago. Now the situation's worse. Shelter estimates

that 120,000 children will be homeless this Christmas, and the same people are still in charge. Boris Johnson pledged to end rough sleeping in London by 2012. Instead it doubled. Until last month, he was arguing over sharing use of a 'grace and favour' home. Just to be clear, that's not office space - it's a free-to-use 115-room mansion and grounds, with entertainment costs paid for by taxpayers. It's another world for some, but it's got to change.

The Big Issue was launched to help homeless people 25 years ago. Its name is appropriate. As you get into a warm bed tonight, think about how much of your life would just stop without a roof over your head. Home's a basic human need, even more so in the cold Sheffield winter. Having to sit and beg for food money isn't a lifestyle choice, it's a disgrace in the 21st century.

City authorities did take notice of Tent City, moving the final residents into accommodation on the same day that Sheffield hit the headlines for Amey's controversial night-time operation to cut down trees on Rustlings Road. A good day to bury bad news?

The camp has gone, but homelessness has not. The volunteer group is now working on a night shelter and day hub, and many other Sheffield charities exist to ease the pain. Please help if you can with things like sleeping bags, toiletries, food, money, and by speaking to homeless people as human beings. It could just as easily be you or me.

Hosted by Alt-Sheff

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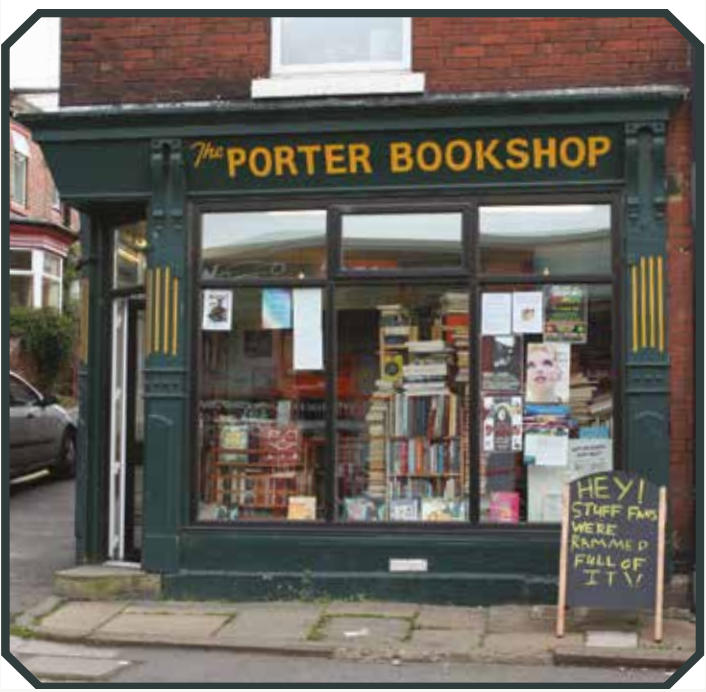
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HELP US HELP

BUILDING BETTER LIVES

.....

Last month I helped launch a new campaign, Help Us Help, drawing attention to people who are begging on the streets of Sheffield. Help Us Help looks at ways everybody can support people who have found it necessary to beg. There has been a dramatic increase in the number of people on our streets asking for money over the past two or three years. Recently, walking through town from my base at the Cathedral Archer Project to the train station, I passed seven people asking for money, all sitting quietly to the side of the street. All looked in a poor state of health and in need of support. In days gone by, when my work wasn't directly to do with homelessness, it's likely that I would have given them enough money to buy a sandwich. Even though I knew the money I gave could be spent on alcohol or drugs, I didn't want to just walk by. This is the central issue that any campaign which focuses on

Making a difference takes time. People who become street homeless and turn to begging often have a number of issues they struggle to overcome. It's rarely as simple as getting somewhere to live. Agencies like the one I work for do a lot of unseen work, work which recognises the complexity but also the possibility of helping somebody to move away from the street, step by step and day by day. It involves many different agencies, large and small, who collaborate to build and deliver support networks around individual people. We want people to know this work goes on and that many of these agencies rely on volunteers and donations of all kinds. There are ways each of us can help. Finally, we want people to know that most of those on the street eventually move away from street life. I have heard many speak of their gratitude for the help that made it possible

"GIVING ACHIEVES MOST WHEN IT'S INFORMED GIVING"

begging and the lives of those who beg has to address: How do we hold together our need to be compassionate and our need to do the right thing, to genuinely help a person in need? One perspective is that people who give money to those who beg are meeting the need directly in front of them. They are being compassionate and we want to live in a city where people care. We want people to be helpful. At the same time, there is significant evidence that giving people money is more likely to keep them on the street and reduce their life expectancy than it is to help them to get away from the street and into a healthy life. Help Us Help, which is backed by the charities and agencies who work directly with people on our streets, is very clear that people should give and should not be criticised for giving. But giving achieves most when it's informed giving. To make informed choices, people need information. Through www.helpushelp.uk, we can share up to date information we believe is useful. How many people are known to be begging and/or sleeping rough in Sheffield? What help is there for people on our streets? Who provides help and what do they actually do? Do people stop begging when things improve for them? What happens to those who continue to rely on begging? And, most importantly, what can people do to help?

for them. The sadness is that some don't. Help Us Help is a campaign full of hope - hope that together we will help more people to build enjoyable and fulfilling lives away from the street.



HELP US HELP

Tim Renshaw has worked at the Cathedral Archer Project since 2005.

If you or someone you know is sleeping rough, phone StreetLink on 0300 500 0914 to find out about local services.

helpushelp.uk



YANIS VAROUFAKIS

DEMOCRATISING EUROPE

.....

In recent years we have seen far more of the workings behind the curtain of neoliberalism than we ever have before. This is in part, I believe, due to the work of Yanis Varoufakis. A Greek economist educated in Britain, Varoufakis first made headlines for his integral role as Finance Minister for the Syriza government of Greece between January and September 2015.

In February 2016, with the support of progressive leaders, academics, artists and activists across Europe, he initiated the co-created Democracy in Europe Movement 25 (DiEM25), the aim of which is to democratise the EU by 2025. While in the process of facilitating this pan-European movement, which I would encourage anyone reading this to engage with, Varoufakis continued to advocate for progressive policies across Europe, acting in an advisory role for many political parties and leaders, including Jeremy Corbyn's Labour.

Given the recent EU referendum result in the UK, the election of Trump in the US and, at the time of writing, the potential for the rise of far-right governments in France and Austria in upcoming elections, the need for innovative progressive voices has never been more urgent.

Are there parallels between the Brexit vote and election of Donald Trump?

Of course there are. Brexit, Trump, the rise of 'illiberal democracies' in Eastern Europe, Le Pen in France, Golden Dawn in Greece, the AfD in Germany etc, are all different manifestations of the globalised establishment's inept handling of the inevitable financial sector collapse.

Since then, on both sides of the Atlantic, we witnessed colossal political failure at coordinating economic policy, with the establish-

ment putting all its energies into cynically transferring the financiers' losses onto the shoulders of the weakest citizens. As a result, a Great Deflation is now gripping Europe and the United States, reviving political forces that had lain dormant since the end of World War II.

What's wrong with the EU and why does it need reforming?

The EU is a democracy-free zone. Highly political decision making in Brussels has been depoliticised, and when this happens you end up with terrible economics and regressive politics.

To put it differently, for decades the EU has been operating like a cartel. Think of the Organisation of Petroleum Exporting Countries. In the good times, the bureaucracy of such a cartel is pretty good at distributing the profits. But during crises, technocracies are terrible at distributing the burdens. It is at that point that the dearth of democracy and the massive incompetence of the technocracy become apparent, and that's when the EU lost its legitimacy. This is why DiEM25's foundational slogan was, and remains: "The EU will be democratised. Or it will disintegrate!"

Specifically, how should we change the EU and its decision making processes?

Our first priority is to work through participatory means to compile DiEM25's comprehensive Progressive Agenda for Europe. Our dialogue on the main issues of this agenda takes place in communities spanning the whole of Europe. This dialogue shapes the agenda and, at the very same time, it shapes DiEM25. It is a two-way process. More precisely, DiEM25's agenda focuses on six main aims, which we consider fundamental: European New Deal, Transparent Europe, Open Europe [migration and refugee policy],

people have spoken? Or should we tie its activation to the condition that Theresa May's government commits to an interim minimalist arrangement (based, for example, on a Norway-like link) until the next Parliament, whose members will be elected with a clear mandate to debate what Brexit Britain wants and get a chance to deliberate?

All DiEM25 members get to vote on DiEM25's position regarding the Brexit process, not just those living in Britain. The reason is that Brexit is not only a British matter, but an issue affecting the whole of Europe. So our position on it is shaped through a debate that spans the whole continent. In other words, DiEM25 practises pan-European democracy within its ranks before preaching it without.

Lastly, regarding the opportunities that Brexit creates, my fear is that both London and Brussels lack the political nous to exploit them, whatever they might be. The last thing we need is a terrible deal resulting from the political class' unquestionable capacity to mess things up.

In the West, have we reached the end of what economic growth can do to improve society?

We have certainly reached the end of the road when it comes to quantitative growth of things that are awful for the planet and bad for our souls (SUVs, stuff that in reality we neither need nor truly want, emissions).

But prosperity does not need that putrid stuff. A wonderful and technologically advanced health, education and care system can be developed ad infinitum. Green energy projects can, and should, multiply. We can share a lot more in ways that actually enhance our

“THE EU WILL BE DEMOCRATISED. OR IT WILL DISINTEGRATE!”

Working Europe, Green Technological Transition, and Europe's Constitution.

Given that Article 50 is likely to be triggered in 2017, how do you hope to engage people in the UK in democratising the EU?

Every dark cloud has a silver lining, and progressives are obliged to find it and to press it in the service of large majorities everywhere. More specifically, before the referendum, DiEM25 campaigned for a vote to 'Stay in the EU and against this EU'. The referendum result saddened us, in particular the xenophobia that it unleashed and the normalisation of hate-filled political narratives.

On the other hand, as democrats, we reject wholeheartedly the demonisation of those who voted for Brexit, as well as the condescension with which some want to ignore the referendum or to call for a second referendum.

Two things are clear to us regarding Article 50 and the Brexit process. Firstly, the referendum result must be respected. Secondly, the referendum said nothing about the type of Brexit that the people want. Whatever the interpretations offered by the Daily Mail, or Boris Johnson, or Theresa May for that matter (after her Ovidian metamorphosis into a Brexiteer), the referendum result does not give the government a mandate for a particular form of Brexit – e.g. for ending freedom of movement, access to the single market, the customs union. Put simply, these are utterly open questions that Parliament must decide.

DiEM25 is currently conducting an internal debate on our collective position on Brexit. Should we support the immediate and unconditional activation of Article 50 on the basis that the

joy of life and feeling of prosperity. Prosperity, smart investment and qualitative development know no limits. Growth of quantities and ugliness is well past its due date.

What hopes do you hold for new ideas and new narratives to shape Europe in the years to come - for example, basic income as a way to reduce the impact of automation?

I am a late convert, not so much to basic income but to the notion of a universal basic dividend. In a recent article, I proposed that part of the shares of every corporation should go into a public trust fund and their dividends should be redistributed equally and unconditionally across all citizens. This would acknowledge the fact that capital is, despite the narratives of possessive individualism, produced collectively and then privatised by the powerful. And it would address the problem of technologically-driven inequality, which leads to macroeconomic instability, low demand, low investment and, ultimately, to the rise of xenophobia and division.

Ideas and narratives for progressive change there are plenty. What we are lacking is effective political organisation and a capacity to turn the table on the Trumps of the world. This is what DiEM25 tries to rectify.

James Lock

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QUESTIONING DISABILITY

BUT YOU DON'T LOOK DISABLED...

.....

I have lost count of the number of times I have been questioned when I tell someone that I am disabled. But what does a disabled person actually look like, and what motivates people to question whether I truly am disabled?

Like it or not, most of us have a stereotype of how we expect a disabled person to look and I do not fit it. But of course, it's impossible to determine if a person is disabled by their appearance, because disability is not an aesthetic.

Perhaps I am overly optimistic, but I like to think most of us understand that not all conditions can be seen. So why am I questioned so often? Why are my 'visibly disabled' counterparts also questioned so frequently?

The answer is simple: we are encouraged to suspect malingerers. We are taught to be sceptical rather than accepting, and this leads to some people feeling compelled to question the legitimacy of a person's disability. Not everyone verbalises this, but it undoubtedly influences our behaviour. So who teaches us?

The tabloids regularly vilify disabled people by linking us to benefit fraud. Their stories fuel the idea that people are disability benefit cheats because they look or act a certain way. But offenders are fraudsters simply because they commit fraud. Associating their crime with mowing a lawn or wearing high heels perpetuates the narrative that disabled people are not able to do everyday things deemed to be 'normal'.

There are entire TV shows dedicated to exposing benefit fraud, with vigilantes shaming those faking disability for our entertainment and further encouraging the public not to take disabled people at face value.

This is spoon-fed to the media by a government that prioritises benefit fraud over tax fraud, despite the latter costing them considerably more. They also actively encourage people to report suspected benefit fraud and those accused are often shopped on the grounds that the person does not look or act disabled. This incendiary propaganda allows the Tories to justify their cruel restructuring of disability benefits and the cuts that underpin it.

Whilst I don't condone fraud of any kind, I question the motives behind encouraging society to doubt disabled people. It's impossible to determine whether someone has committed such a crime simply by looking at them. Many people's conditions are hidden. Many people's conditions fluctuate, which can mean they may be capable of doing something one day that they cannot do the next. I know of people who use mobility

aids like wheelchairs intermittently for this reason and they are often targeted more as a result.

Not only has a culture of disbelief and suspicion emerged amongst the general public, but this has led to people feeling entitled to question and report disabled people for, essentially, not looking disabled enough. It has meant that people like me are regularly questioned, sometimes interrogated, on the validity of our disablement, which is distressing and incredibly insulting.

This trend has spread far beyond assuming disabled people fake their conditions just to claim social security. I have been questioned when using accessible toilets. I have been questioned by medical professionals, some of whom explicitly told me that they thought I was 'putting on' seizures and paralysis. A friend of mine was physically attacked on a bus because she sat in priority seating. The perpetrator didn't believe her when she explained she was disabled. The effect of this extends to every part of our lives and, at its worst, it fuels hate crime.

We need to ask ourselves why we are being taught that disability is perceptual. We need to recognise that this rhetoric creates an unnecessary, hostile environment. We need to acknowledge the power that our questions have, and instead turn those questions on the government and media for their persecution of disabled people.

Alice Kirby

**DISABILITY BENEFITS
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An actual Daily Express headline.

22 November to 22 December is UK Disability History Month. This year's theme is language.

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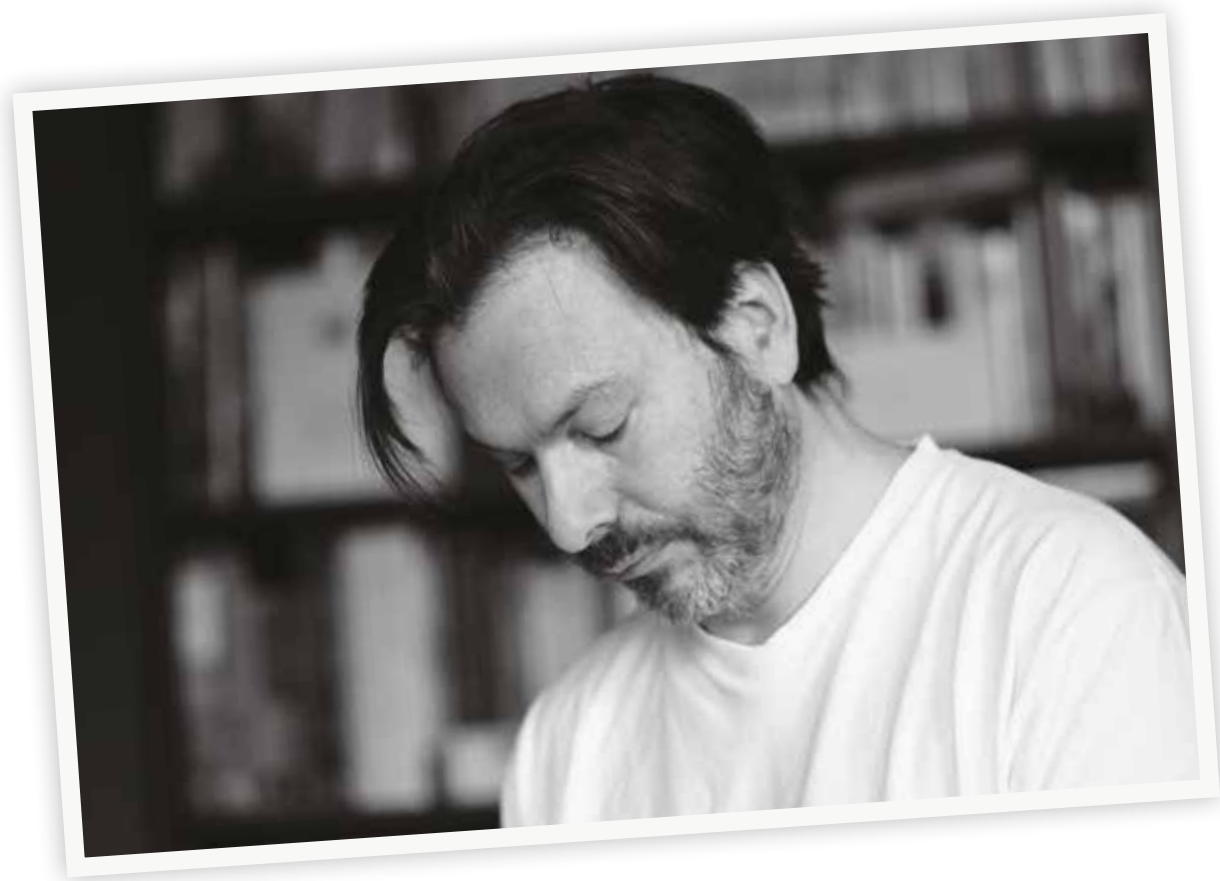


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SIMON ANHOLT

GLOBAL VOTING IN A SMALL WORLD

.....

There's no denying it - the world seems a bit smaller every day.

Decisions made in other countries increasingly affect us all, but very few politicians and decision makers place international relations and cross-border collaboration high on the agenda. Arguably they are just reflecting the priorities of voters, but if we're going to tackle the big problems of our age, we're not going to do it by battening down the hatches and praying for it to pass. But likewise, a global government is a bit of a scary prospect.

The Global Vote is the logical extension of this thought process. Still in its early stages, the project encourages people from all over the world to vote on elections and referendums in

other countries. Candidates are presented on the website in the context of their international policies or manifesto pledges. The hope is that, by building up a head of steam around 'hypothetical votes', the importance of thinking globally at the ballot box will be raised.

Simon Anholt is the man behind the Global Vote, as well as its associated project, the Good Country Index, which aims to "measure what each country on earth contributes to the common good of humanity".

What is the Global Vote?

It's a platform that empowers anyone anywhere in the world with an internet connection to vote in other countries' elections.

The reason for doing this is to fill a huge democratic deficit. Globalisation means we're all affected sooner or later by every election and policy decision made in every other country, but we have no say on who makes those decisions.

How does it relate to The Good Country?

The Good Country is all about trying to help everyone in a position of power and responsibility to recognise that today they are no longer responsible just for their own people and their own slice of territory, but for every man, woman, child and animal on the planet, for every inch of the earth's surface and the atmosphere above it.

How have Global Vote results compared with 'real' election results so far?

We've got it wrong every time. But the Global Vote isn't an opinion poll and doesn't aim to be in any sense neutral or representative. The point of the Global Vote is to focus on the international responsibility of the candidates, whereas domestic voters tend to focus on issues of domestic governance. Sadly, it's rare to get a candidate who treats both as equally important.

Many of the key problems we face are global problems, but democracy often works best in smaller groups, when people are closer to the seat of power. How do you resolve this conflict?

Co-operation and collaboration. And one of the key messages of the Good Country - which is also one of my main learnings over 20 years as an advisor to the governments of more than 50 countries - is that good domestic governance is absolutely not in conflict with responsible international behaviour. Indeed, they can help each other. The gold standard of good governance in the

I would also like to see much more outward-looking activity carried out by multi-state groupings like the EU, ASEAN [the Association of Southeast Asian Nations], Commonwealth and so forth. These groups have a tendency to look inwards and focus on their collective self-interest, which is I suppose better than individual nations looking inwards, but still very far from their ultimate potential.

The main powers on a global scale are multinational corporations. Do they therefore have a vested interest in discouraging global citizenship?

That's an interesting question. At one level, the increasing communication and connection between citizens of different nations is a problem for multinational corporations, because it makes it harder for them to get away with different pricing models, regulations and tax obligations. But in a wider sense it's in their interest. Since brand loyalty and sales are increasingly driven by peer-to-peer communication, a growing global society increases the overall pool of ready and willing consumers, and makes it easier to build a truly global brand.

What is the next election that will be up on the Global Vote?

The next election on the Global Vote is the re-run of the Austrian presidential election on 4 December. This is the most critical vote since the US election, as it's a contest between a Green candidate, Alexander Van der Bellen, and the Freedom Party candidate Norbert Hofer, who is usually described as 'far right'. Hofer is certainly a populist and a nationalist, whose anti-immigration stance places him firmly in the Trump category. The Freedom Party was founded in 1956 by Anton Reinthaller, a

"THE ENTIRE POLITICAL LANDSCAPE OF EUROPE COULD LOOK VERY DIFFERENT BY THIS TIME NEXT YEAR"

coming years must be the successful harmonisation of both.

A poll earlier this year indicated that a majority of people living in emerging economies see themselves as global citizens, while it's a minority in industrialised nations. Is it a barrier to the Global Vote that richer nations tend not to be so outward-looking?

Not in the least. There's always a substantial minority in every country that agrees entirely with the Good Country philosophy, and if most of those people end up being in the 'developing' world, so much the better as far as I'm concerned.

Can you envisage a more globalised world than we have now? What would it look like and how could we be better at tackling problems that affect us all?

I can imagine any number of scenarios in which problems become more globalised, solutions become more globalised, and both or neither become more globalised. There are already many excellent examples of international cooperation and collaboration, but they are predominantly in the areas of trade, finance and disaster relief, and almost overwhelmingly organised and managed either by transnational corporations or by international agencies like the UN. That's not good.

What I would like to see are many more collaborations - formal and informal, temporary and permanent - between nations, between citizens, between domestic civil society and political organisations, religious groups and so forth. I would like to see more governments experimenting with co-opetition [co-operative competition], as industry has been doing since the 1970s with great success.

Nazi and former SS Major-General.

I'm hoping to offer a Global Vote on the upcoming presidential election in Somalia, but accurate information about the candidates is proving difficult to obtain. It still isn't clear exactly how many candidates will be running.

Next year is shaping up to be an important year for elections, with France, Germany and Iran, just for starters. France is a critical one, with a real possibility of National Front leader Marine Le Pen becoming the next French President. The entire political landscape of Europe and beyond could look very different indeed by this time next year, which is why it's essential for people around the world to express their hopes for a better world in the Global Vote.

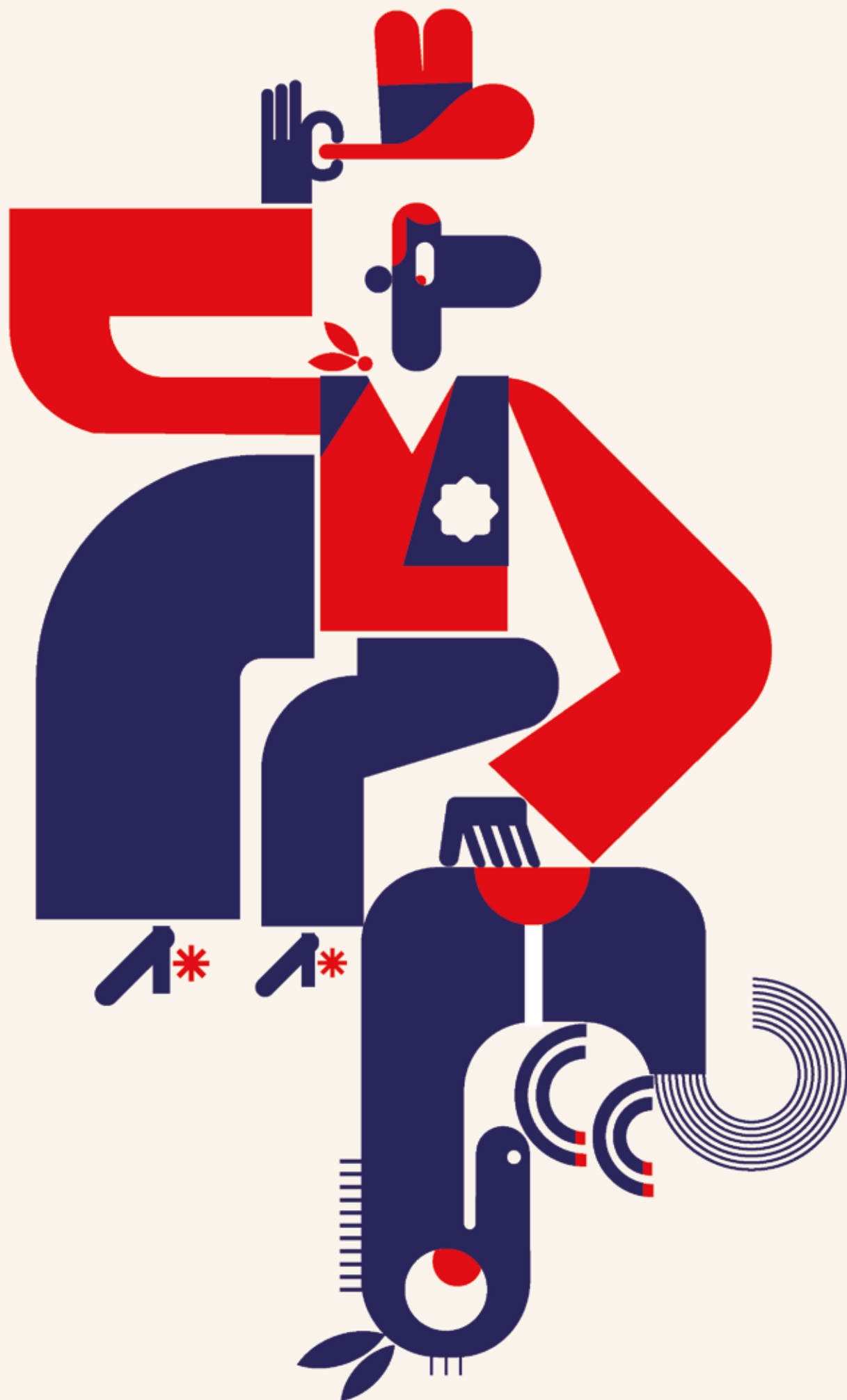
If you could bring one new law into force in the UK, what would it be?

I would make the Foreign Secretary responsible for bringing an international focus to the plans and activities of every other ministry and department, and turn the whole foreign service inside-out starting from that point.

Failing that, I would have nationalism punished along the same lines as sexism and racism.

Sam Walby

goodcountry.org



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FOOD

SHEFFIELD'S CHRISTMAS CRACKERS

.....

Christmas is a time for coming together with friends and family to enjoy food and drink traditions. This could be enjoying a slab of Christmas cake for breakfast, rustling up a roast turkey dinner with all the trimmings, eating your body weight in cheese or ordering a festive veg box, including the sprouts.

With plenty of excellent shops and producers to source your ingredients from in Sheffield, you really are spoilt for choice.

Take a trip to Starmore Boss for a special bottle of fizz or choose your cheese board from Porter Brook Deli. Indulge in hand-crafted macarons from Joni's in Walkley, stock up on food stocking fillers at Mr Pickles, or buy that special someone in your life an edible experience. The Old House run monthly gin schools or you can learn the art of chocolate making with Sterling Patisserie.

diets - meat eaters, vegetarian and vegan.

I love slow-braised red cabbage. Grate an apple and mix it through the cabbage, add a good splash of red wine (any excuse), and add some Christmas spices like star anise and mace.

Brussels are a personal favourite. An interesting twist is to bake them in the oven with flaked almonds, caraway seeds and a drizzle of honey. Buy them still on the stem. They take a little longer to prep but retain their natural sweetness.

Together with roast vegetables, I like to roast whole cloves of garlic and sweet chestnuts still in their shells, which are a lovely, sweet, nutty addition.

[Chris, Beanies] I love Christmas, and as I get older I find it's far more about the food than the presents. With Beanies being a shop full of vegetarians and vegans, there is much

"IT'S FAR MORE ABOUT THE FOOD THAN THE PRESENTS"

We spoke to Ben Davies (Whirlow Hall Farm), Jon Tite (Head Chef at The Showroom) and Chris Baldwin (Beanies Wholefoods) to find out their festive food recommendations and traditions.

Tell us about your favourite festive foods.

[Ben, Whirlow Hall Farm] With any discussion about Christmas feasting, you won't get far before you're talking turkey. If you want a bird that's been raised by people who really care about animal welfare, then you don't need to look any further than Whirlow Hall Farm.

If you've been up to the farm recently you'll have seen turkeys making the most of their freedom in the field right by the farm. But you'll also need sausage meat for the stuffing and bacon for your pigs in blankets. Butcher Scott Storey cures his own bacon and makes a great range of sausages from the pigs that are reared at the top of the farm lane.

[Jon, Showroom] I am a vegetarian and depending on where we have Christmas dinner, I can end up catering for all

discussion in the run-up to Christmas about what plans we each have for the meal itself.

We often recommend haggis as a great veggie alternative to a roast, but my favourite veggie centrepiece is still the nut roast. At Beanies, we sell a great range of nut roast mixes. In our veg boxes we always put seasonal and traditional vegetables, like sprouts, parsnips, red cabbage and a good roasting potato, like Arran Victory or Maris Piper.

For those last minute presents for your foodie friends, how about a slab of our Spanish turrón [nougat with almonds] or something from our delicious Booja Booja range for the vegan chocolate lover in your life? After all, Christmas is a time for the good things.

Ros Arksey
@Nibbly_Pig

@WhirlowHallFarm | @ShowroomCinema | @BeaniesSheff



WHIRLOW HALL FARM

WHIRLOWHALLFARM.ORG

Whirlow roast turkey. I always grab a thigh, juicy and delicious, with as many roast vegetables as the oven can manage, some fantastic gravy and one Brussels sprout (under duress).

But the really great thing about buying from Whirlow Hall Farm Trust is that as well as enjoying fantastic meat, you'll be supporting the work it does to help disadvantaged kids from across the city. **Ben Davies**



THE SHOWROOM

SHOWROOMWORKSTATION.ORG.UK/FOOD-DRINK

My favourite festive foods are those enjoyed with my nearest and dearest with a Christmas tippie in hand. We have a tradition at my house which involves crumpets and Buck's Fizz for breakfast. This sets us up nicely for finishing the dinner, which has been my duty since becoming a chef. To get into the Christmas spirit, pop into The Showroom and sample my vegetarian and vegan main dishes, available from 1 December. **Jon Tite**



BEANIES WHOLEFOODS

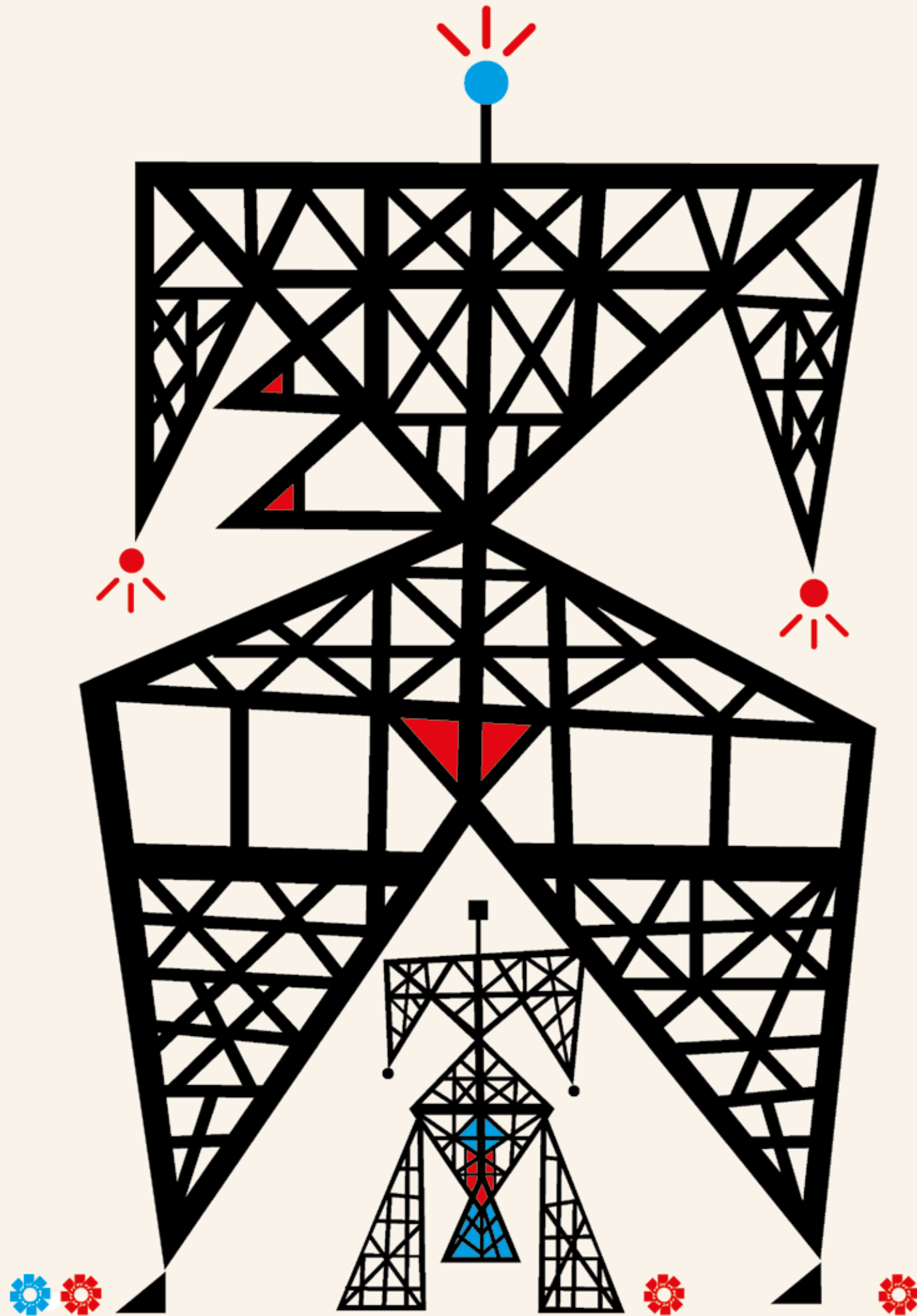
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As a vegetarian, my firm favourite is still a nut roast. It's hearty and works well with gravy and roast potatoes. We'll usually have sprouts too. The plate feels empty without them. A recent tradition in our house is to have my wife's delicious celeriac soup on Christmas Eve. We sit down in front of the black and white movie, **The Bishop's Wife**, with David Niven and Cary Grant, and stay up late wrapping presents. Get yourself prepared and order your Christmas veg box from Beanies. **Chris Baldwin**



OUR RECOMMENDATIONS

- Get your festive fill at **Sharrow Vale Market** (4 December) and **Nether Edge Market** (11 December).
- Stock up on fine beers at **Walkley Beer Co** and **Hop Hideout**.
- **Forge Bakehouse** (Abbeydale Road) for fresh bread and sweet treats.
- Fantastic pork pies from **Waterall Pork Butchers** in the Moor Market.
- Turkey, beef, pork and lamb from **Roneys** (Sharrow Vale Road).



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WORDLIFE

HOSTED BY JOE KRISS

.....

December is always a time to take stock and look forwards. Both of this month's pieces examine how the past can still be a character in our present.

Sarah's piece won Off The Shelf's short story competition this year, run by a local literature group called Sheffield Authors. This is Sarah's first time in the magazine. Jack Windle is a poet and academic from Sheffield.

Big thanks to all of you who came to our tenth birthday party last month at Weston Park Museum. We had a lot of fun. We're having one final Christmas poetry party in Wakefield with everyone's favourite stand-up poet, John Hegley. It'd be lovely to see you there for a sherry or two. It's only 25 minutes on the fast train, don't you know...

Joe
@WordlifeUK

.....

UNITY WORDS FT. JOHN HEGLEY

Wed 14 Dec | 7pm | Unity Works, Wakefield
Donations on the door

Wordlife and A Firm of Poets run their last show of 2016 in Wakefield, featuring the UK's leading stand-up poet, John Hegley, ably supported by Sheffield hero Stan Skinny and Wakefield's man of letters, William Thirsk Gaskill.

TIME TO CHANGE FESTIVAL

2-5 Feb | Various Venues | Free

Time To Change will be a festival designed to raise awareness and discussion around mental health. Funded and supported by local charity Spirit Of The Rainbow Heron, it will include spoken word and music performances in various venues.

Salmon Pastures

Glinting in bright winter sunlight, cobbles
reappear, wet, through cracked tarmac. A
Halal butcher, a strip joint and the
Office of the Diocese huddle against

Workshops whose sounds and smells have filled the air
Since obnailed boots scratched sparks along these lanes
And pithead gears auled ancient istory up
From underfoot to fuel forge fires at Firth's.

Flexing furiously against the force
Of weir water and centuries of works'
dirt, silver scales shimmer. Soon they will be
at Salmon Pastures, proving that the past

Presses into the present as sure as
The rich cannot enter heaven.

Jack Windle



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and online at opusindependents.com/shop.

After The Fire

Birley Spa Woods, 1844

Nearly three years since I last visited her... somehow I always
knew it would come to this. I move through the woods, the last
of the sunlight chasing me. As I get nearer I can hear the bells of
St Mary's at Beighton – the final resting place of Lucretia, Queen
of the Gypsies. Later, they'll bury her bones under a cold slab of
granite but I know that her spirit will still be roaming here. She was
never one to be bound by convention, Gypsy or *Gadjo*.

There's still honeysuckle in the hedgerows, its musk heavy in
the air, but the trees are beginning to turn. It'll soon be time to
turn the pigs out for their acorns and to gather in more firewood.
Time to turn within.

I pause at the edge of the clearing for breath, to straighten my
cap and brush off my skirts. Lucretia never minded what I looked
like. I was her friend, her *gadjo* daughter. She'd laugh, plucking
grass from my hair and encourage me to come and warm myself
by her fire. Then she'd sit, easing her old bones onto the step of
her wagon and reveal a little more of her secrets.

Dusk is falling in the clearing as they set light to the pyre.
There are hundreds of them: aunts, uncles, sons, daughters. She
would smile sometimes, the creases of her face folding in upon
themselves, and say proudly that her family stretched half way
around the world.

I hover at the edge, not wanting to intrude, leaning against a
young birch tree. I hear the snap of twigs before I see him.

“You came.”

I close my eyes at the sound of his voice. It's as though no time
has passed at all. I can feel his breath on my cheek.

“I promised.”

He laughs quietly and I feel him move away the tiniest fraction.
“I never believed in promises Jess. You should know that.”

I open one eye. His cap is pulled down low but the same
dark eyes are before me, the scar from the fight at the horse fair
running along his jaw. He grins, white teeth against the gathering
dusk. The flames of the pyre are now licking at the canvas of
Lucretia's *vardo* so I push past him. This is something I need to
witness.

The fire roars, the skeleton frame of Lucretia's home spitting
and crackling. It seems such a waste. While the others had still
slept in benders, she and Robert had saved every penny to
commission the building of the wagon before their wedding. It had
been her pride and joy.

He sees me frowning.

“It's the only way. We can't keep her bound like this. Time to
let her go.”

“I'd give my back teeth for a home like that. All that lovely oak
and ash.”

He looks at me levelly, with the same frankness that I fell for
those years before. “They're just things. She has no use for them
any more. Besides, you know it's our way.”

I shrug, needing to get back to the cottage before dark. I've
got jobs to do. The pigs need shutting away for the night, wood
needs stacking before the rain sets in. I glance at the sky, a steely
bruise settling over it from the south. The wind is picking up. I turn
and leave. We were never much for words.

Once, I'd been afraid of the woods. Mother had always taught
me to be fearful of them. ‘Not a place for a girl,’ she'd said, ‘You
keep away, do you hear me? No good will come from going down
there.’ She'd been right, of course. No good had come. But that
was later, after I met him.

It was in the woods where I'd first met Lucretia, hanging
washing on the crooked limbs of an oak, the smell of wood smoke
and rabbit stew threading its way through the field maples as I
collected kindling for the charcoal burners. She'd known I was
watching but had bided her time. Mother had often warned to
keep away from the Gypsies, said they'd steal me away, but this
woman, with her hair like fireweed run to seed, all white and
tufted, and her eyes as round and bright as the berries on the
elder - she'd fascinated me. We'd slowly become friends. I would
listen to her stories, rambling tales of places I'd never go to, and
she would share some of her secrets, her *drukerring*; how to scry
the weather from the bark of a tree, how to tell fortunes from
pebbles in the brook

I'm just climbing the track to Rose Cottage, nestled as it is
behind the fancy new Spa, when I hear his footfall.

“She left something for you.” He holds out a pack of playing
cards, tattered and worn. I recognise them instantly. Another
one of her tools. I slip them into the pocket of my apron and he
hesitates as the darkness envelops us. I can smell damp earth,
leaf mould. I should say something but there are no words left,
the places we would meet are all overgrown now, brambles and
nettles creeping in where our body shapes once lay flattened in
the grass. He smells of wood smoke from the pyre.

“We're moving on tomorrow at first light. The villagers want
us gone.” He gazes at me steadily for a good few minutes before
he turns. There is no goodbye and I watch him absorbed back into
the wood, into the darkness and fight the urge to cry.

Back at the cottage I find flint and set about making a small
fire of my own. Behind the pig sheds I drop the playing cards
one by one into the curling flames, fanning the heat with my raw
hands. Tomorrow there'll be ashes and soon enough the purple
bloom of fireweed. I've no need for these cards now. Time to set
myself free and make my own future.

Sarah Peacock

Winner of the Off The Shelf Short Story Competition 2016.
sarah-peacock.com

STAGE

EVERYBODY'S TALKING ABOUT JAMIE

.....

This February, Sheffield will play host to a new musical combining the talents of Broadway and West End director and choreographer Jonathan Butterell, Dan Gillespie Sells of *The Feeling*, and acclaimed television writer Tom MacRae. *Everybody's Talking About Jamie* is an original musical, based loosely on the BBC documentary, *Jamie: Drag Queen at 16*.

Director Jonathan Butterell talked me through the inspirations and aspirations of the play.

How did the idea for the project come about?

It was something I thought about three years ago now, and took the idea to [Sheffield Theatres Artistic Director] Daniel Evans. I had watched *Jamie: Drag Queen at 16* and became interested in telling this story as a musical set in Sheffield. I wanted to do something big and popular. It feels like a niche story, but for me it was about bringing the piece to Sheffield and making it about the community of this area, particularly the north-east of the city. The story is about a boy who wants to go to school in a dress, but it's ultimately a coming of age story.

How did Dan and Tom become attached?

They had actually met before and had discussed the idea of writing a musical together, Tom through his screenwriting and Dan through his pop music. We kept to the idea that writing a musical is very much like writing an album. As such, I think these songs stand alone within the idiom of pop, as well as working within the play.

You're from Sheffield originally. Is this your first production back in your home city?

It is and I feel quite emotional about it. I was born on Park Hill Flats and this city is extremely important to me. This production has felt like coming home.

The original documentary was about a working-class community and I really wanted to set it here, in a working class part of Sheffield that I understood. I also felt the story lends itself to that setting. Jamie Campbell gave his permission for this production, but we were quite clear we wanted to tell our own story based on the idea.

You have already talked to local schools about the play. How did this go?

Absolutely brilliantly. We've been to schools all over Sheffield to talk through this story and get their thoughts on it, and the biggest take away has been one of complete acceptance. The subject was awkward for some and not for others. It's a complex issue, but one we found embraced everywhere by kids from different backgrounds and religions.

Do you think the timing of this play is important?

It's not a political piece. It's about being open and honest. The biggest lesson Jamie has to learn is overcoming the shame and disgust of others, not his own. The thing which gives me great positivity about the current state of the world is that young people are moving onwards and upwards in their thinking. In one of the schools we visited, there were four transgender pupils. Kids are talking about being non-binary and not being pigeon-holed. This is being discussed by our youth every day.

What are your aspirations for this production?

For it to be a success in this city and go beyond it, we hope. We have a good run and it's already being looked at for an extension. If we do it again, we need to ask whether to take Sheffield to other places or rewrite for every place we go. We want to make this an open story that's for everybody, not just a young person's piece. It has teenage and adult perspectives throughout. This is a big, loud and fun production. Parents don't know everything, school isn't always brilliant, but it's about what you take into the world from what you've been given.

Phill James

Everybody's Talking About Jamie opens at the Crucible on 9 February 2017.

sheffieldtheatres.co.uk

THE GREAT GATSBY

In times when the face of American politics and values have been so challenged, could there be a more poignant time for *The Great Gatsby* to hit Theatre Delicatessen as an immersive production? Director Alexander Wright answers our questions on bringing the piece to life and the ever-elusive American Dream.

Why adapt *The Great Gatsby*?

The Great Gatsby is a hugely seminal story. It sits at a point in history which really feels like it resonates with a lot of our society today. At its heart, it's perhaps a story about desperately wanting things we can never quite have. It's a big discussion about reaching too far for something, and about glamourising the past.

The idea of the American Dream and the sort of ambition and sociological mindset that it suggests has a hugely powerful and contemporary pertinence. Narratively, it gives us a lot of tension to play with. It's a joy to be able to expose a darker underbelly of both ends of that instilled ambition.

What made you choose an immersive style of theatre for such a classical novel?

It's such a rich and textured world, which is perfect to ask an audience to be a part of - to invite an audience to dance and drink and play as guests at one of Jay Gatsby's soirées. But the heart of the story is about people - their wants and their desires and their failings. By inviting an audience into such a heightened and glorious world, we can then bring them on a really amazing journey.

How are you using the space at Theatre Delicatessen?

The space operates like a whole other atmosphere or character in the show. As we work through the rehearsal process, the space will transform along with the narrative, so the performers will develop their narratives and we'll build the world alongside that.

Erin Lawlor



Photo: Joseph Sam Priestley

The Great Gatsby runs at Moor Theatre Delicatessen from 1 to 31 December. Tickets are available at £20/£15 from theatredelicatessen.co.uk.

STAGE LISTINGS

COMFORT AND JOY

MON 12 - SAT 17 DEC | 7:30PM
LANTERN THEATRE | £10/£8.50/£7

"Long-buried resentments rear their ugly heads as the alcohol flows and tongues are loosened." Ring any bells? Mike Harding's Christmas comedy comes to the Lantern stage.

JAMIE WOOD - O NO!

THU 9 FEB | 7:45PM | STUDIO THEATRE | £12.50/£10

Any show described as "a psychedelic ride and a wonky homage to the woman damned for destroying The Beatles" is worth a shot in our books. Jamie Wood's *O No!* was popular in Edinburgh last year. It explores optimism, art and whether we might yet have things to learn from the hippies.

sheffieldtheatres.co.uk

MARK THOMAS - THE RED SHED

FRI 10 & SAT 11 FEB | 7:45PM
STUDIO THEATRE | £17.50/£15.50

Ah, Mark Thomas. Never a dull moment, never a bad idea. *The Red Shed* is the third and final part in a trilogy which includes past shows, *Bravo Figaro* and *Cuckooed*. Thomas casts his mind back to the Wakefield Labour Club, where he first performed, reminiscing on strikes, placards, communists, love and friendship. Age guidance 16+.

sheffieldtheatres.co.uk

BRIDGET CHRISTIE - BECAUSE YOU DEMANDED IT

TUE 21 FEB | 7:45PM | STUDIO THEATRE | £17.50

Following her incredibly successful debut book, *A Book For Her*, and associated tour, comic Bridget Christie casts her acerbic eye over Brexit. Age guidance 16+.

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DISMAL UPDATES FOR GRIEVING CITIZENS



BARREL VICTORY BY GUEST EDITOR, SIMON KLIMPT

Following the recent election of our president, Preswatch Golf Club is in utter disarray. As with any major decision, there's been an immediate reaction of inevitable derisive mutterings from the chattering caddies. In November 2016, we elected a barrel as head of Preswatch Golf Club & (Golfing) Association. Before it comes up - no, I do not believe that everyone who voted for the barrel were crazies - the blanket term for people who want to shorten the courses, add moving obstacles and encourage low-skill and family participation in the course. The people were hankering for a significant change. The Hamilton family have run Prestwatch Golfing Association since the late 1930s (before then their legal names were Mr and Mrs Lebensraum) and have continued their dynasty through each and every democratic process, running solely on a platform of knowing where everything is kept. After a generation of stifling inertia, a new ultra-conservative element of the golf club emerged which demanded that the status quo be actively preserved, as opposed to merely not being changed. This grassroots movement rallied their support around an outsider candidate.

Is it possible the barrel's lack of experience will impair its ability to run the club? Potentially. But nothing ventured, nothing gained. Is it possible the barrel will prove unfit for office? The checks and balances of the golf club's day-to-day organisation are predominantly handled by staff. The barrel would merely act as a figurehead.

Is the barrel empty, or is it acting as a container for some kind of substance or resource? It's very hard to say. There's a conspiracy theory circulating that the barrel may actually contain a human person, as it has spoken quite eloquently during the pre-election debates and on the campaign trail, but only time will tell if a grown human is willing to live inside a barrel for four years.

UNDER OUR ROOF: DISCIPLINE IN THE AGE OF THE SHARING ECONOMY

Every Sunday I have a routine. I roast a few Colombian beans and read or write a broadsheet colour supplement column. Then, allowing the empty coffee pot to cool, I smoke a few cigarettes while languishing within the warm pool of my own internal monologue.

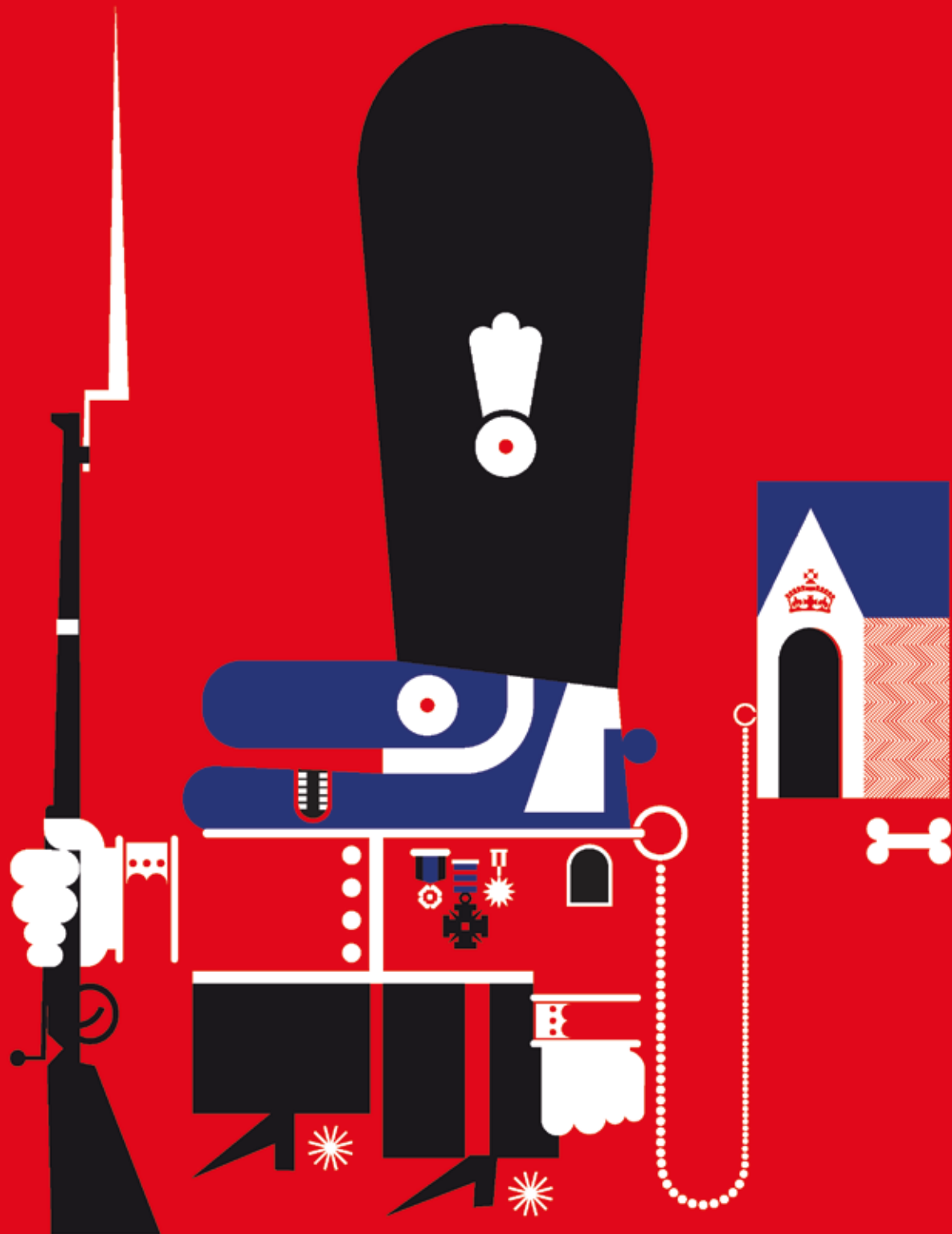
Occasionally the kids play up a bit, but I tolerate it here and there. But last Sunday, the kids started really bombing and diving into my internal shallow end and I was forced to trot out the line I use as the ultimate threat: 'I'll put your bedroom on Airbnb!'

In a pattern all parents will recognise, the line started off as a genuine threat, then with repeated use mutated into a hollow threat and eventually became a joke: a collection of vowels and consonants bereft of all original meaning; a line the children took ownership of and would say to each other in mock anger with wildly exaggerated versions of my mannerisms; a new language forged in the spiteful mouths of over-privileged progeny, the gibbering primal howls of a generation aping, then eating, their forebears.

But one day I did it. I put their bedrooms on Airbnb. Finally, they would learn to appreciate the luxury they took for granted.

"Look," I said to the oldest one after placing the advert, "I could get £86 a night for your bedroom. A Swiss backpacker could be sleeping in your Marvel comic bedsheets this evening instead of you." I showed him my phone. With a withering look he said, "That's a picture of the dog, Dad."

He was right. I'd somehow closed the Airbnb app on my phone and couldn't locate it again. Loathe as I was to ask for tech help from the very children I was trying to chastise, I was forced to abandon the plan. If you're reading this, Florian, I'm sorry. I hope you found alternative accommodation.



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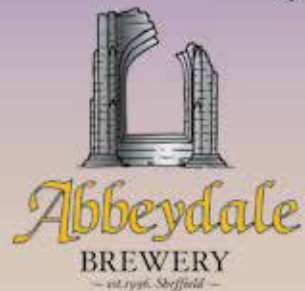
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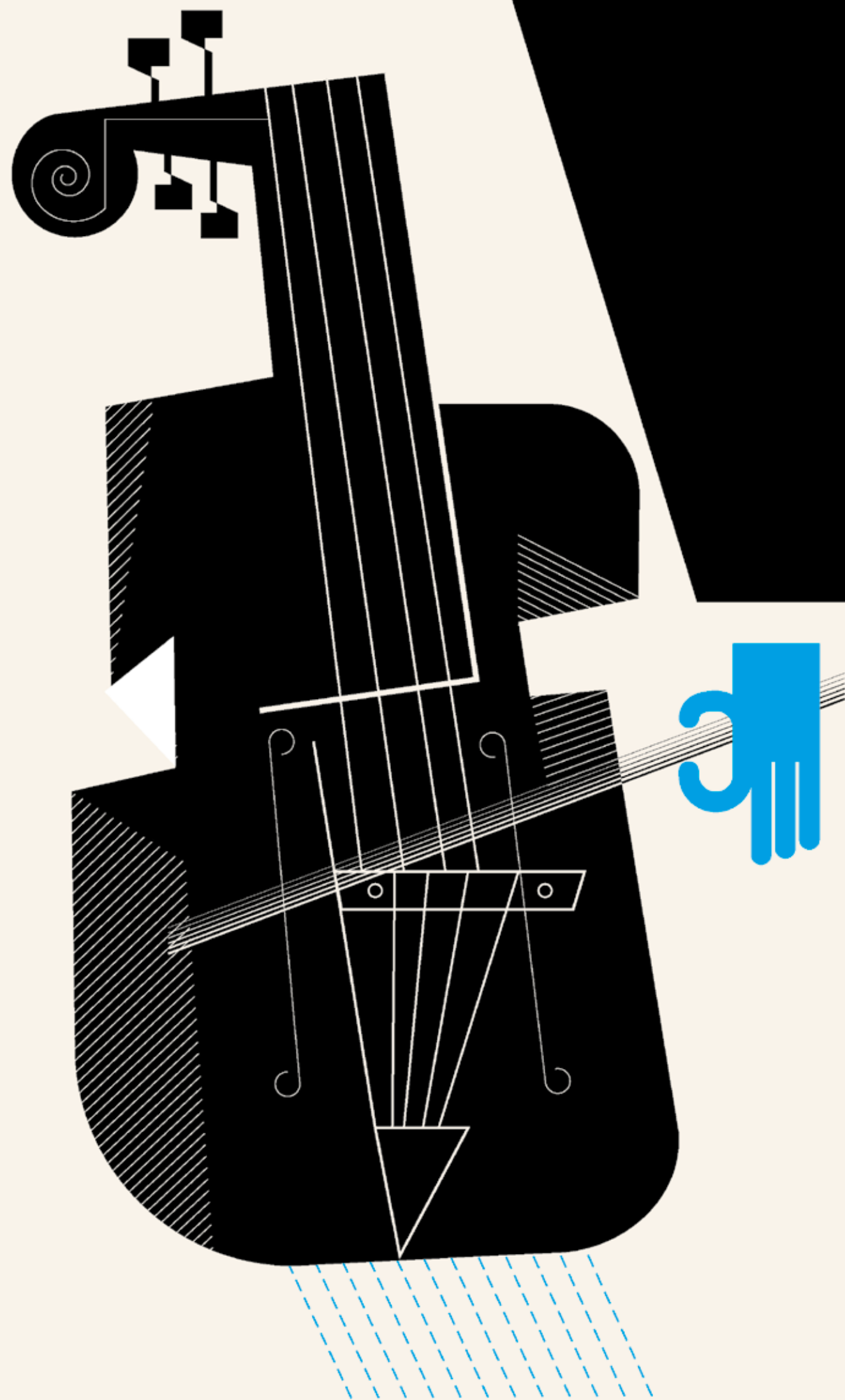
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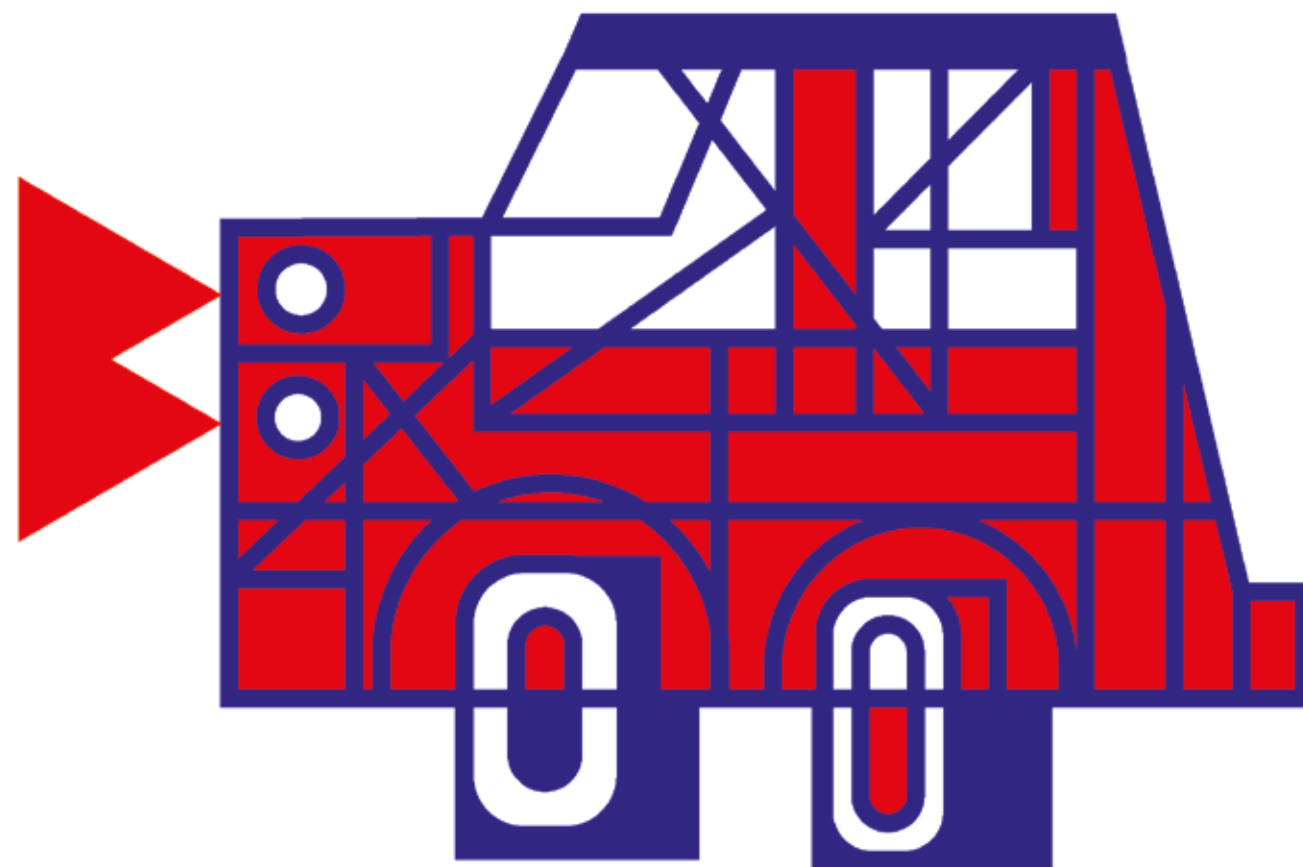
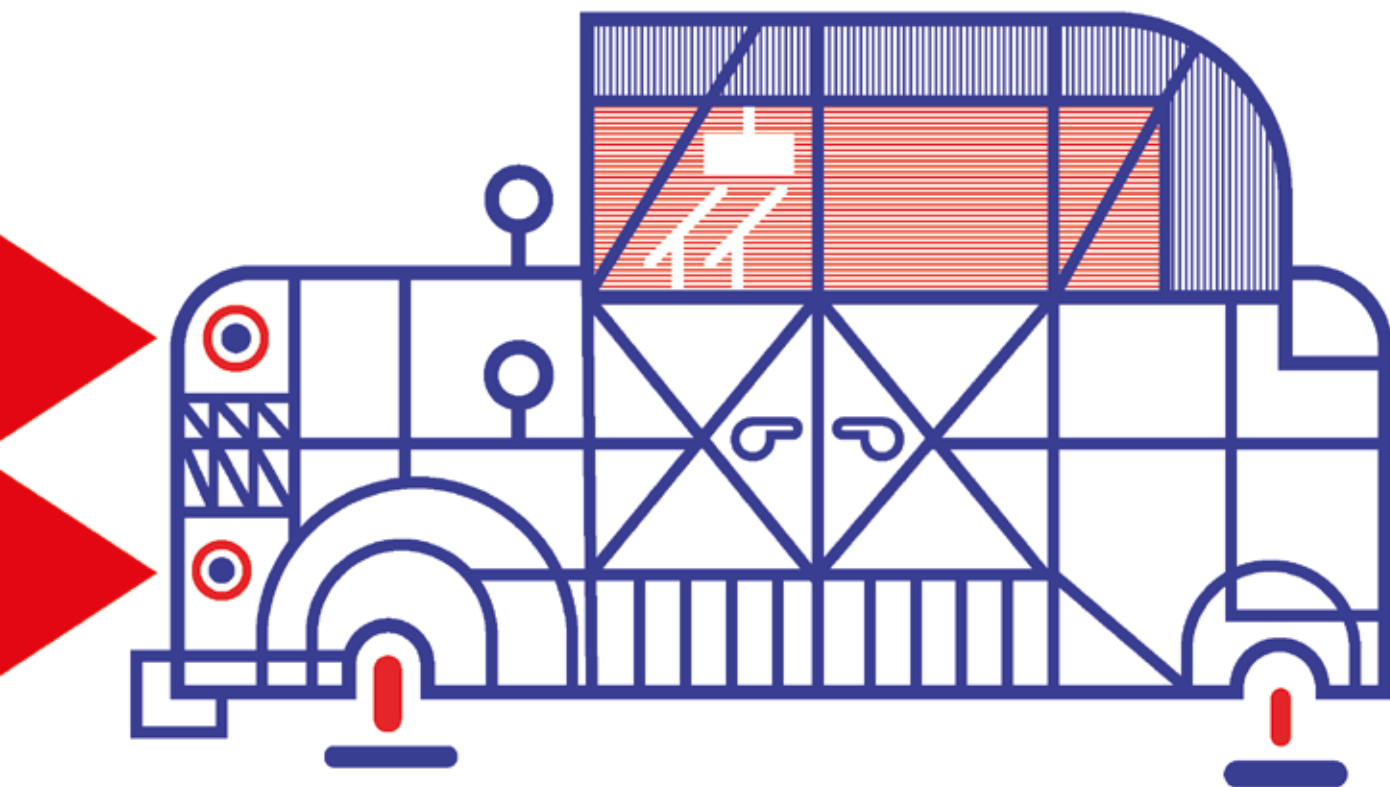
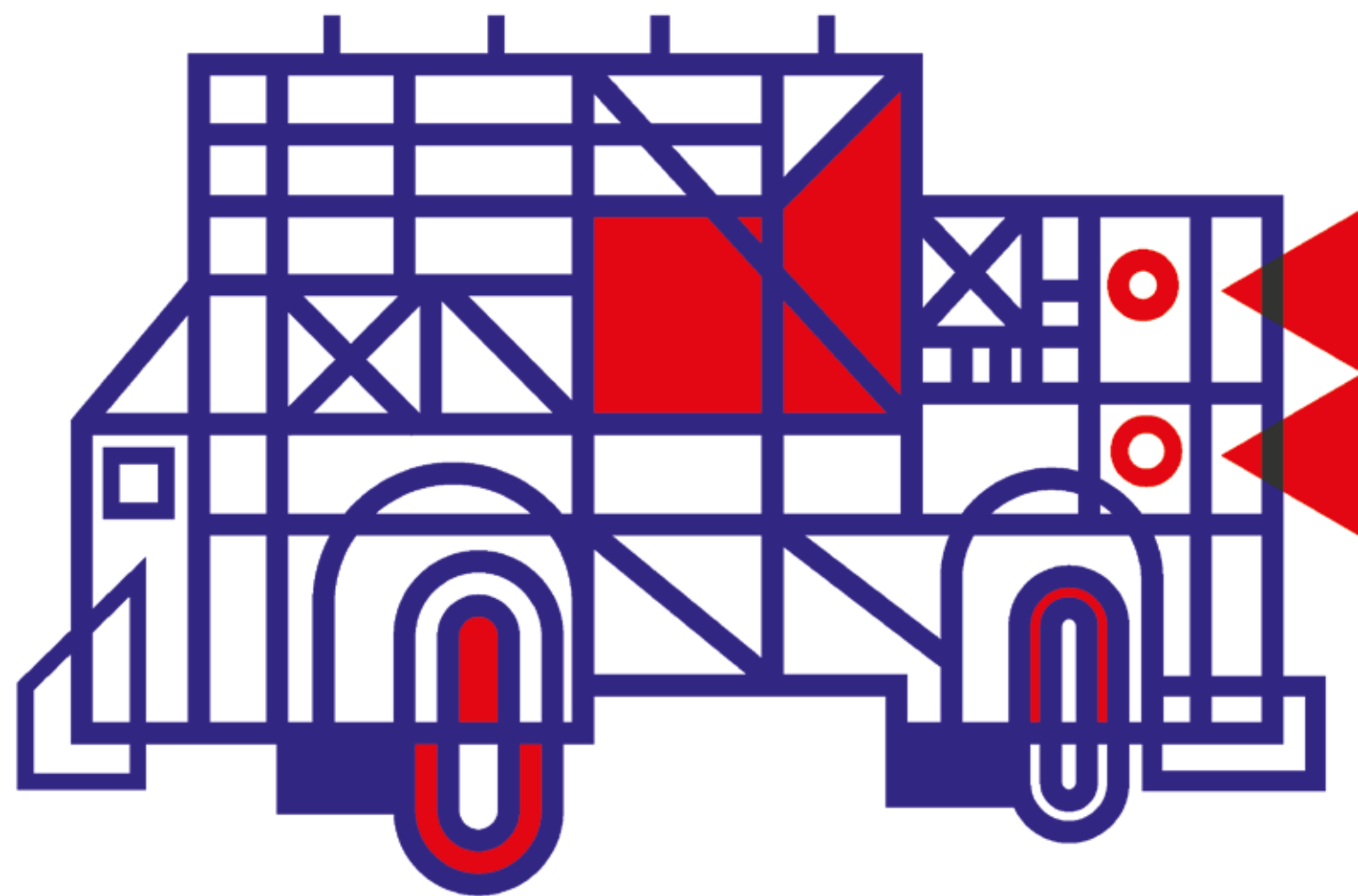
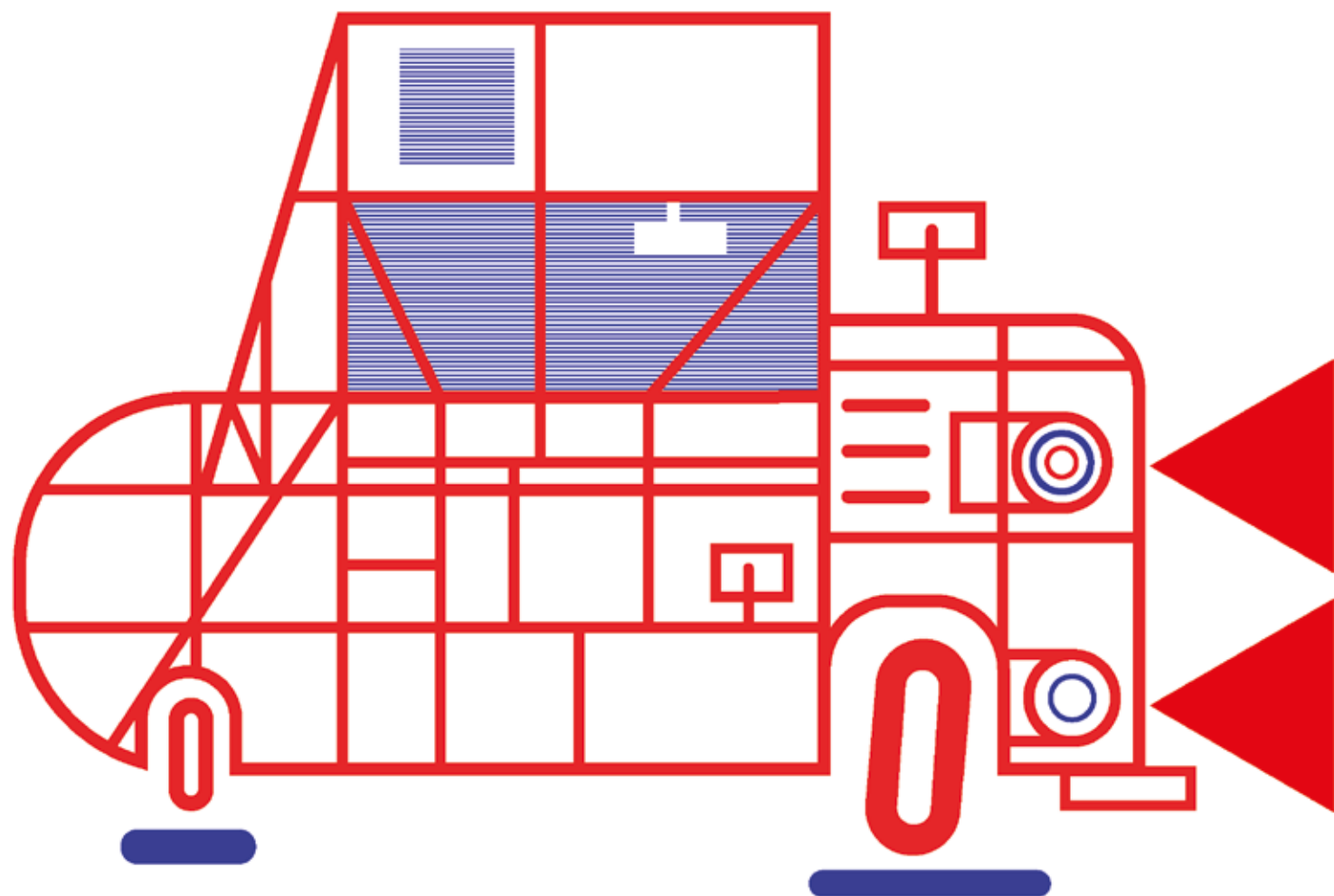
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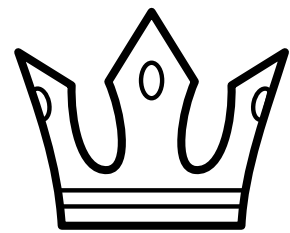
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December News!

Coming this month, hot spiced drinks,
new real ales and all these amazing events!

- Fri Dec 2nd**, Karaoke
- Sat Dec 3rd**, Steel City Rhythm and The Unscene (live)
- Sun Dec 4th**, Owl & Mouse, Model Villages and Robberle (live)
- Fri Dec 9th**, Kick Out the Jams with
Zombie Rockers and Iron Sphinxer (live)
- Sat Dec 10th**, Ecoutez DJs
- Fri Dec 16th**, The Thumanators (live)
- Sat Dec 17th**, Pop-o-matic DJs
- Fri Dec 23rd**, Now That's What I Call A Christmas
Disco with Adam Beard
- Mon Dec 26th**, Chuffin Noise Soundsystem
- Tues Dec 27th**, Move On Up 1 DJs
- Weds Dec 28th**, Bouquet Of Steel feat Sieben + The Vain Dolls (live)
- Thurs Dec 29th**, Tom Hingley of the Inspiral Carpets (live)
- Fri Dec 30th**, Move On Up 2 + North City Beat (live)
- Sat Dec 31st**, Riddimtion NYE Soundsystem

If you are a local promoter, band, DJ, performer
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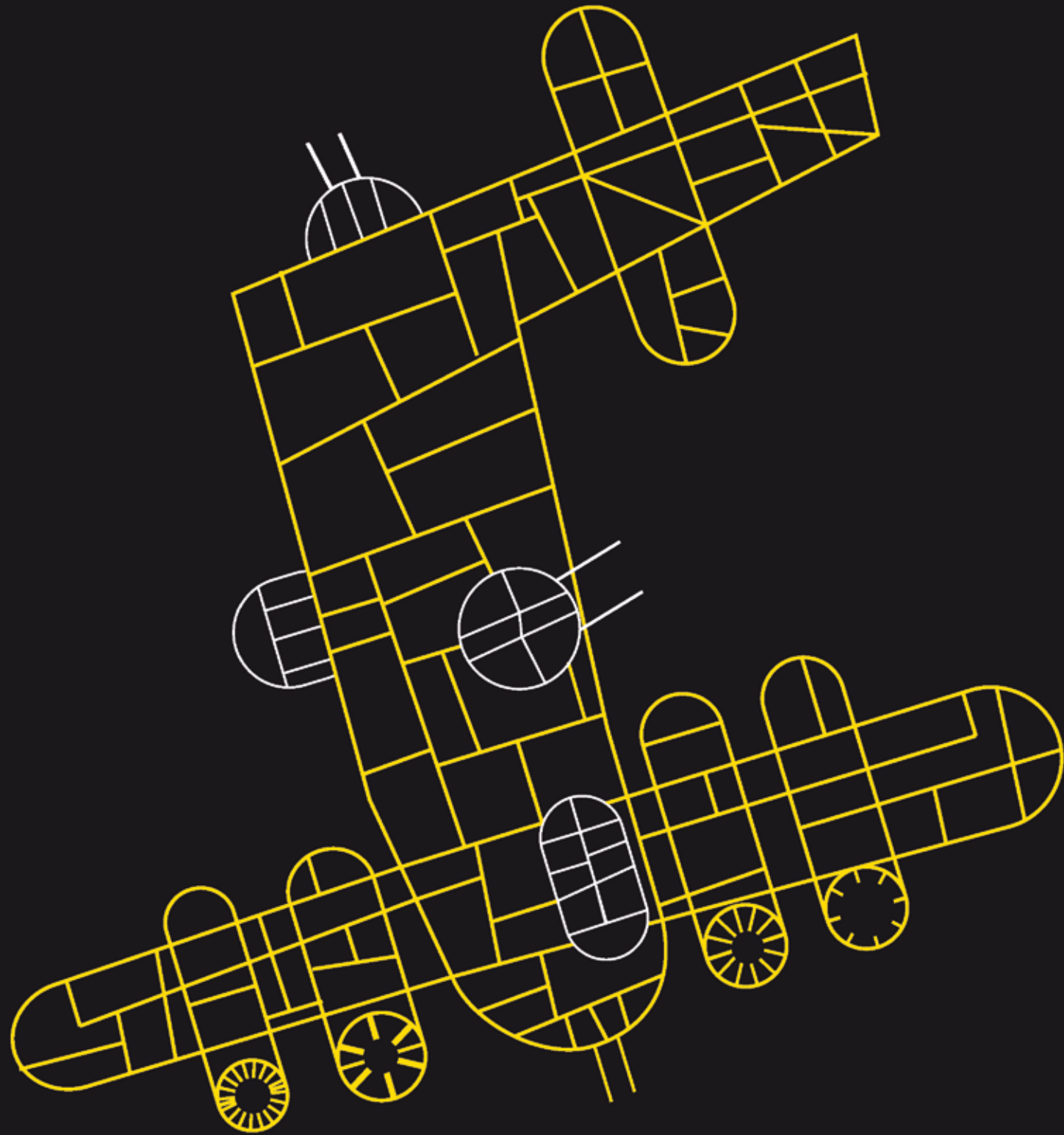
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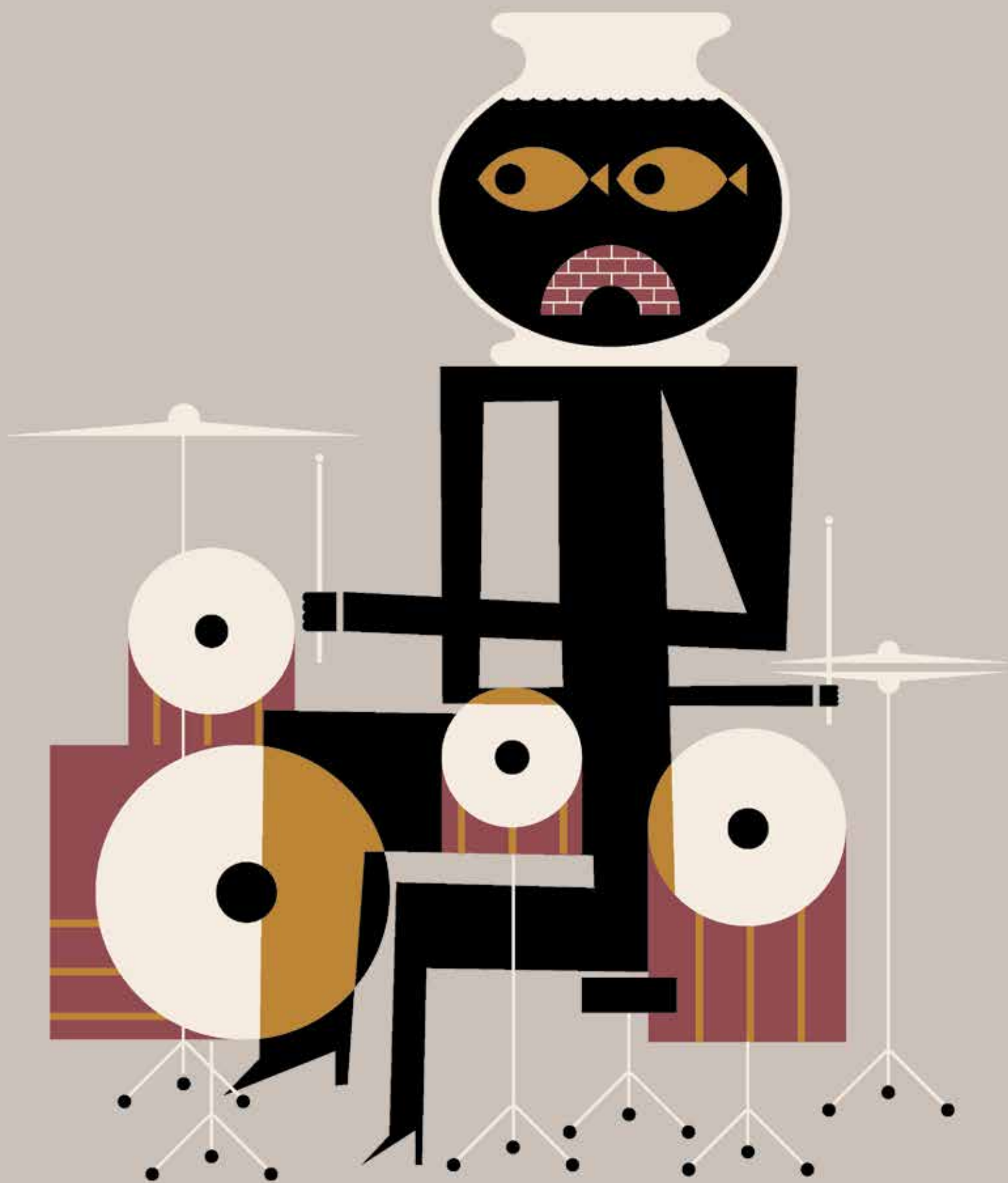
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**We are Jonny Douglas
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MICK MARSTON

THIS MONTH'S FEATURED ARTIST

.....

We featured Mick Marston's work in NT#21, December 2009. Seven years seems like a fair amount of time to pass before returning to his own brand of digital illustration, these days often done under the banner of Sheffield design collective Dust, who Mick has worked with since 2000.

We also featured one of Mick's pieces in our 100th 'Best of Sheffield' issue and I spelt his name wrong. Sorry about that, Mick. Pleasure to have you.

What's your background as an artist and designer?

I've always drawn since I can remember, so about 49 years in the making. I went to work as a screen printer after leaving school in 1981 and eventually did a foundation course at Sheffield Polytechnic in 1987. From there, I studied Graphic Arts & Design at Leeds Polytechnic, where I specialised in printmaking. I now work there part-time as a senior lecturer,

On the Dust website, you describe your creative process as 'like mining a skip'. Can you say a bit more about how you work?

I read voraciously – anything – and I love to learn. I pick up lots of stuff. It's about making connections to aid the creative process. A lot of the things I retain in my head are pretty useless for the majority of the time. I have no idea how a television works, for instance, but I do know what trepanning is, and I know about phlogiston and the blue wool scale (these are all things I've used lately).

I know the lyrics to countless songs too, but I'll forget important pin numbers. So that's where the skip mining reference comes from.

Are there any particular artists and designers who have influenced you?

Yes, hundreds. Here are a few, in no particular order: Paul Rand, Saul Steinberg, Philip Guston, Paul Klee, Joan Miro,

.....

"I'VE ALWAYS DRAWN SINCE I CAN REMEMBER"

.....

although it's now known as Leeds Beckett University.

I began working as a freelance illustrator in 1998 after completing an MA. In the last 18 years, I've worked for a wide variety of clients, many household names, on a wide variety of projects. There have been fallow periods, but I'm busy again at the moment – 'A stopped clock is always right twice a day,' someone once said – and when I'm not busy working for money I still make stuff regardless. Often the best work comes from the down periods.

How long have you been at Dust and what's your role there?

I've worked with Alun and Patrick at Dust since they started back in 2000. They are both alumni of Leeds Met. I began working there full-time in May 2015 after taking a sabbatical from lecturing. I was becoming more interested in the wider application of graphic arts and design and was finding illustration a bit limiting. I now work at Dust three days a week, where I continue to dedicate most of my time to illustration, but have a creative role on other projects in the studio. If I had a door with my job title on it, it would probably say 'Art Director'.

Pablo Picasso, Ben Nicholson, Edward Bawden, Paul Nash, Louise Bourgeois, The Chicago Imagists (Karl Wirsum, Jim Nutt et al), Josef Albers, Jerome Snyder, Kasimir Malevich, Marcel Duchamp, Oyvind Fahlstrom, Alvin Lustig, Ollie Eksell [...] – the list goes on. The more practices and practitioners you have as reference, the more you can forge your own identity. If you have only one point of reference, you'll end up being a cheap imitation.

What's on the horizon at Dust?

We are a multi-disciplined collective, so nothing is ever predictable: more books, more exhibitions, more interesting people to work with.

Sam Walby

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ReNew is supported by Sheffield City Council, Sheffield BID, Wake Smith Solicitors, Sheffield Hallam University and The University of Sheffield. So far it has funded 6 projects including 5 retail spaces in the city centre. These 5 are operating now and really need your support to grow! They are all set up by local small businesses so please support them & our Sheffield economy at Christmas!

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SOUND

THE CREAM OF '16

.....

2016 was the year of death, as social media bores won't tire of telling us. That hackneyed adage has overshadowed all the great new music born this year, both from emerging talents and long-time favourites, peaking with Skepta beating the bookies to win the Mercury. Below, our writers share with us their favourite sounds from the last 12 months.

KATE TEMPEST – LET THEM EAT CHAOS

If you didn't see the Beeb's footage of Kate Tempest performing **Let Them Eat Chaos**, bad luck. Go and buy the album instead. If Tempest had closed her set by saying she was marching on parliament, I'd have asked only how many torches and pitchforks she wanted me to bring. **Paul Graham Raven**

GLASS ANIMALS – HOW TO BE A HUMAN BEING

2014's **Zaba**, a jungle odyssey that could be a sonic accompaniment to Joseph Conrad's **Heart of Darkness**, marked Glass Animals as ones to watch. The Oxford quartet's suitably slick second record shows they've matured and experimented. Inspired by the life stories of people the band met on tour, the excellently named album toys with retro 8-bit rhythms and (slightly) more intelligible lyrics. **Dan Rawley**

LAURA GIBSON – EMPIRE BUILDER

Between the tragic backstory and optimistic yellow cover of singer-songwriter Laura Gibson's fourth album lie ten songs that are despondent but determined, self-aware but graceful, vulnerable but wise. Gibson's voice is delicate as snowfall, her melodies sprinkled with downward trills that send you crashing to the floor and lyrics that raise you right back up again. **Nat Johnson**

A DEAD FOREST INDEX – IN ALL THAT DRIFTS FROM SUMMIT DOWN

Using only a minimal palette of sounds, A Dead Forest Index create a vast, perfectly orchestrated expanse of sound, with lush vocal arrangements permeating all of this album's many highlights. Vocalist Adam Sherry's confident yet airy melodies and harmonies loop and layer gradually, carrying you away softly on rich, warm textures to beautiful, organic zeniths. Resolutely next level indie music. **Richard Spencer**

GHSTLY XXVII – '3310'

This track has quickly become one of the most played songs in my music library. On a heavy and imposing instrumental created by MistaKay, GHSTLY XXVII demonstrates that he has an ability to stand out in a way that is reminiscent of a time of unbreakable phones and talented MCs who couldn't be seen but needed to be heard. **Akeem Balogun**

HUERCO S. – FOR THOSE OF YOU WHO HAVE NEVER (AND ALSO THOSE WHO HAVE)

Beautiful second album from the US producer that sees him shifting away from more rhythmic music and setting into bloom a collection of shimmering, mesmerising sheets of ambience that feel as poignant and human as they are abstract. An engrossing, wildly imaginative work. **Thomas Sprackland**

KAITLYN AURELIA SMITH & SUZANNE CIANI – FRKWYS VOL. 13: SUNERGY

Sunergy on the RVNG label, the result of a cross-generational collaboration between two US composers, maps the complex and often semi-spiritual relationship between humans, the sea and the sun. Ciani and Smith deploy luminous modular synths that glimmer where sunlight hits the Pacific, creating an ambient opus of near infinite scale, impossible depth and limitless beauty. **Sam Gregory**

SOLANGE – A SEAT AT THE TABLE

After a three-year recording process, Solange finally released her long-awaited third studio album. The lengthy 21-track record explores issues of race close to the artist's heart. 'Cranes in the Sky', the most indulgent and teary track, reflects on the way we distract ourselves from problems through the noise and speed of hectic modern life. Essential listening. **Jennifer Martino**

PSYCHIC TWIN – STRANGE DIARY

The last five years have been a rough ride for Erin Fein, but instead of falling apart she poured her life into a magnificent debut album. **Strange Diary** is a brutal art pop statement coated in electronica war paint, a celebration of falling down, rolling downhill and then coming back stronger for a second round. **Samuel Valdéz López**

LIVE

.....

TEENAGE FANCLUB

17 NOVEMBER
LEADMILL

Introspective Scottish rockers Teenage Fanclub recently brought their tenth album tour to The Leadmill. Much can be said about the fact that the connotations of their name are increasingly removed from the band that performs on stage. There is, however, a timelessly wistful element to their music which consistently draws in new fans and resonates with the old.

That said, the crowd in Sheffield falls broadly into the latter category. Slightly jarring heckles from the crowd demand they play classic tracks from their oeuvre. One fan shouts, “Time for a bit of **Bandwagonesque!**” It’s an agitated demand for them to play songs from their iconic second album, such as hit singles ‘Star Sign’ and ‘What You Do To Me’. It’s understandable that these fans, who have followed the band for decades, are keen to hear the hits, but there’s an irony that their recent releases are almost indistinguishable stylistically.

Recent album **Here** retains much of the twinkly, mournful and swirling character of Teenage Fanclub’s iconic 90s singles. On that 2016 release, ‘The Darkest Part of the Night’ and ‘I’m In Love’ revisit lyrical tropes of the specific, the sentimental and the temporal. They play a long set, over an hour and a half, but it’s justified with a back catalogue as extensive and a fan base as devoted as theirs. The band barely say anything for the entire duration of the show, but do play a three-track encore. They thank the support band, as if this wasn’t a show populated by long-term fans who arrived in time for Teenage Fanclub and went home immediately afterwards.

Lucy Holt

VULA VIEL

10 NOVEMBER
YELLOW ARCH

I arrived at Yellow Arch with chattering knees on a bitterly cold evening, largely wanting to stay in and hug the radiator all night. I’d also spent the day sawing loft installations and my eyes were red and sore. So the gig could have happily not happened for me as I shuffled uncomfortably in ten layers of clothing, not even willing to take my bobble hat off. But within the first 30 seconds I knew I’d made the right choice, as I was quickly warmed up by this rhythmic five-piece from London.

Vula Viel translates as ‘good is good’, and it’s hard to argue with that. Here was an ensemble of talented musicians playing infectious, traditional Ghanaian music with aplomb. They delivered an intense and energetic performance that seemed to push the performers physically to the edge. In particular, saxophonist George Crowley played to the point of pain as he let out small yelps after squeezing every last breath out of his lungs. Which, without sounding masochistic, is just the commitment you want to see from a band on a cold Thursday night.

The band played with real heart, soul and love, and this was evidenced no more so than through the leader of the group, Bex Burch, who energetically bounced on stage and made bashing the gyil (a type of xylophone, since you asked) look like the most fun instrument in the world.

My only disappointment was that it was seated gig. As much as the band were at home in a jazz club, there’s no doubt they would storm a sweaty festival tent or club with their soulful, danceable vibe. They certainly raised the roof here, even with my adroit loft installation skills.

Stan Skinny

LISTINGS

HOSTED BY
SAM GREGORY

.....

VIBRATIONS PART III

Fri 9 Dec | Yellow Arch | £11.10

Bright and breezy vibes are guaranteed when the mighty K.O.G & The Zongo Brigade lead the charge. Live grooves from Elephant Disco will warm the studios up nicely before a rinsers of a set from Junglist Alliance, plus spicy street food from the Thali Truck.

MARTIN SIMPSON

Tue 13 Dec | Firth Hall | £14

Martin Simpson’s approach to the traditional folk songbook incorporates delicate fingerpicking and slide guitar techniques, giving English music a transatlantic tint. His instrumental pieces somehow seem to talk without words.

SULTA SELECTS

Fri 16 Dec | Night Kitchen | £19.98

Denis Sulta’s ‘It’s Only Real’ was inescapable this year, with its ineffable melody uncoiling itself on dance floors worldwide. New one ‘Dubelle Oh XX’ is set to be equally huge, and to help him celebrate he’s enlisted Dixon Avenue Basement Jams, as well as regulars Emily May and ES.Q. Taps aff.

THE END OF THE YEAR OF DEATH NON-CHRISTMAS PARTY

Fri 16 Dec | Shakespeares | £5

2016 is pretty much a write-off at this point. What else to do but to laugh nihilistically in its face, with the help of disco band Brownies, the mysterious Waldo Reset and the fantastically monikered Extraordinary Rendition. All profits to Bluebell Wood Children’s Hospice.

NICOLA FARNON WITH DAVE NEWTON, JIM MULLEN & STEVE BROWN

Wed 21 Dec | Lescar | £10 (seated), £8 (standing)

This isn’t any old gig - it’s a special occasion. Sheffield bass player and singer Nicola Farnon is celebrating the launch of her niftily-titled new record, **So Farnon - So Good**, and she’s enlisted the original quartet from the recording for this festive show.

HOPE WORKS DOUBLE DROP

Sat 31 Dec - Sun 1 Jan | Hope Works | £20.20 (combo ticket)

As is now tradition, New Year’s Eve is turned over to the homegrown talent’ with DJs from Pretty Pretty Good, Gett Off, Denham Audio and STI joining Lo Shea and Duckenfield. Bit of a coup on New Year’s Day, with the boys from Bicep flexing their musical muscle alongside Aus boss Will Saul.

Ah, December in our fair city. The first month of winter, where popping to the shop carries the very real risk of your extremities dropping off. Damn the Pennines. Who built this place in a valley anyway?

If you’re able to shovel the snow built up outside the front door, the following may just be enough to tempt you out from your cocoon, with some great musicians and DJs bringing the heat to our streets. There might even be mulled wine if you’re lucky.

Something to ponder over your cocoa: where to be on New Year’s Eve? As usual, Hope Works, the Night Kitchen and the Picture House have all put in a strong showing. It’s up to you to pick your poison. Keep an eye out for what’s still to be announced, and don’t forget that tickets for some of the smaller venues can disappear surprisingly quickly.

KVELERTAK

Sat 3 Dec | Corporation | £11.50

If you didn’t guess by the name, Kvelertak are Norwegian metallers hailing from the oil port of Stavanger, and their raucous riffs are laden with demob happy mentality. Similarly unhinged support from US rabble-rousers Skeletonwitch.

DR JOHN COOPER CLARKE & HUGH CORNWELL

Thu 8 Dec | Leadmill | £23.65

Injecting poetry with a booster shot of post-punk attitude saw Clarke become an 80s cult hero with poems like ‘Hire Car’ (why would anybody buy a car?). His work has always been musical, so it’s no surprise to see him teaming up with Hugh Cornwell of Stranglers fame to perform songs from new record **This Time It’s Personal**.

LIVING BODY

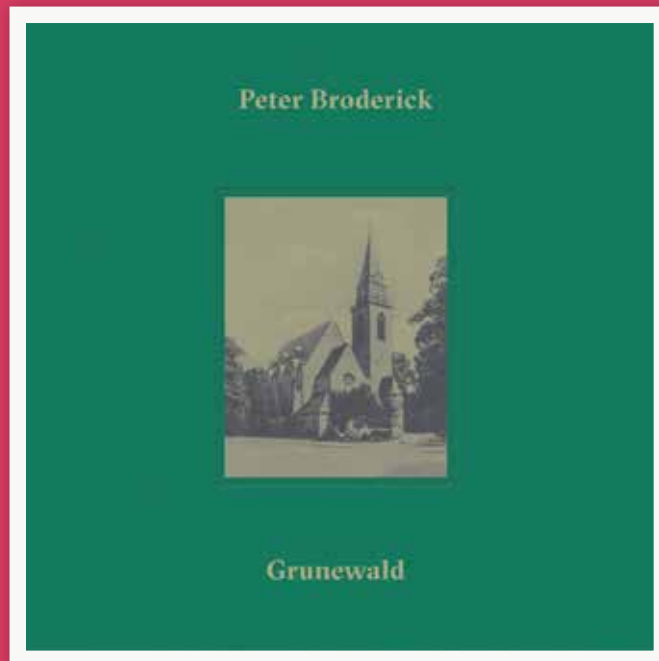
Thu 8 Dec | Picture House Social | £6.10

Living Body is something of a low-key supergroup centred around Katie Harkin (Sleater-Kinney and Wild Beasts) and Jeff T Smith (Juffage), as well as alumni of Vessels, Mayshe-Mayshe and Esper Scout. Harkin’s beautiful vocals weave a delicately composed form of guitar pop, with the band modestly aiming to “bring joy into the lives of others”.

SOUND LABORATORY

Fri 9 Dec | Cathedral | Free (booking required)

Christmas cheer doesn’t immediately spring to mind when thinking of the weighty works of French composer Olivier Messiaen, but this special performance of ‘The Birth of the Saviour’ will allow organist Joshua Hales to showcase one of his more joyous and optimistic works.



PETER BRODERICK

GRUNEWALD *Erased Tapes*

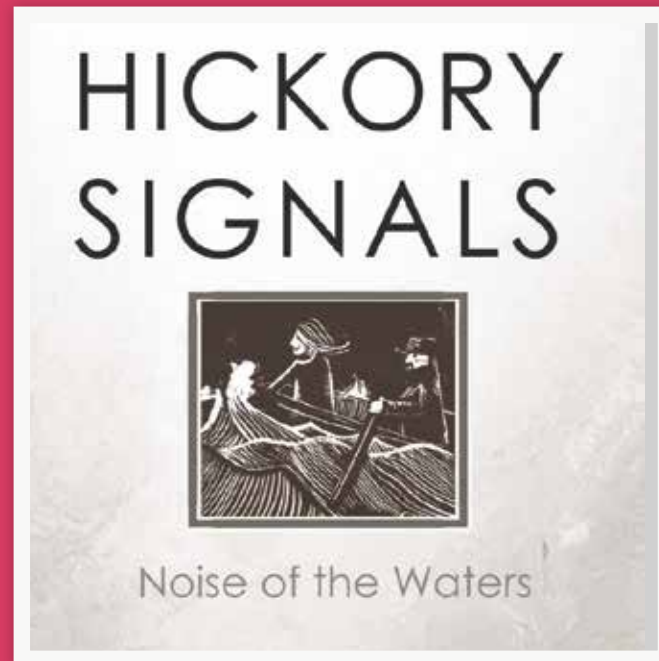
Just months after releasing **Partners**, his homage to avant-garde pioneer John Cage, multi-instrumentalist Peter Broderick returns with five-track EP **Grunewald**. Recorded in one night, the EP is named after the church just outside Berlin in which it was conceived. Where *Partners* was thick in theory, this is much more straightforward. Its impact comes instead from the simple, beautiful interaction between the music and its immediate space.

In Broderick's words, "For anyone who likes reverb, the Grunewald is a dream come true." Consequently, no artificial reverbs or delays were added during mixing, only the natural acoustics of the church's vast interior. The EP opens with 'Good-bye', a perfect introduction to the building's sonic environment. Chords are left ringing in space and pauses between passages are deliberately left wide open to allow the reverb of the room to cloak the music. This effect is felt across the EP, as simple melodies resonate powerfully inside the belly of the church.

'Violin Solo No. 1' widens the record's palette with cascading, bowed strings, again amplified by the magnitude of the room. 'It's A Storm When I Sleep' recalls Lubomyr Melnyk's 'continuous music', where piano notes are played rapidly with the sustain pedal held down. Chords wash over each other, creating a single, huge soundscape, a moment of grandiosity in an otherwise relatively minimal record.

Above all else, *Grunewald* captures the fleeting potency of music born of a specific space, and the natural relationship between Broderick's solo performance and his surroundings.

Aidan Daly



HICKORY SIGNALS

NOISE OF THE WATERS *Self released*

As far back as I remember, I've always seen folk as the ultimate British genre. There's a school of thought that actively mocks the genre, often misunderstanding the calm demeanour as bland. Nostalgia, homesickness and a love of nature are part of folk, yes, but what most people don't get is how it's a manner of oral tradition. Tales of old, accompanied by gentle instrumentation, are in its DNA.

Brighton-based Hickory Signals take a good hold on the oral history of folk, grabbing a cornucopia of literary references to weave a joyful musical quilt. The result is the comfortable sounds of **Noise of the Waters**. The lead track takes its name from James Joyce's poem, painting grey skies, an autumnal seaside and capturing the exact moment winter breaks in as a violent gust.

'Bows and Arrows' displays Hickory Signals' gorgeous folk sensibilities. The crisp sound captures Laura Ward's powerful vocals, which drive every song home, straight into your heart. Don't get me wrong, the arrangements in each track are beautiful, but it's Ward's vocals that elevate *Noise of the Waters* into a rarefied atmosphere.

Hickory Signals pay their dues with a cover version of 'The Unquiet Grave'. The gloomy folk standard waltzes in, in the arms of an imaginary truant from the Midlands. It's a beautiful take and a palate cleanser for 'Irish Ways', the stark EP closer that displays Hickory Signals' oral history skills perfectly.

Samuel Valdéz López



KUROKUMA

ADVORSUS *Medusa Crush Recordings*

All the best bands inhabiting the herballly-infused end of the metal spectrum know that groove and rhythm are key, and crucially Kurokuma know this should still be the case regardless of how far down the heaviness and extremity rabbit holes you go.

This Sheffield three-piece combine filthy, savage doom riffs and hefty screams with Latin rhythmic tendencies, the whole beast coming across as a perfectly formed titan, with the various influences emboldening rather than toppling their mammoth sound. The guitars and vocals are thick and chunky, with a surprisingly clear quasi-funk bass tone cutting through to the forefront. It's bassist George Ionita and drummer Joe Allen who ensure that the Latin rhythms are fully integrated into these churning grooves, not merely used as light relief, meaning that none of the oppressive weight is lost.

Though this is definitely a doom metal release, Kurokuma manage to keep the pace varied and exciting across the three tracks of **Advorsus**, splicing droning mantras with adventurous and comparatively uptempo romps.

The doom and sludge metal scene in Sheffield, and Yorkshire more widely, is really gathering steam and making an impact of late, but in truth Kurokuma have been ahead of this game for years. *Advorsus* is the overdue recorded statement which deserves to cement them as leaders of the Sheffield riff pack, a position anyone who has seen their crushing and energetic live sets will argue they already hold. There needs to be more where this came from.

Richard Spencer



THE LAST SHADOW PUPPETS

THE DREAM SYNOPSIS EP *Domino*

Opening with a live version of lead single 'Aviation' from their latest album, **Everything You've Come To Expect**, showcases how incredible this band are live, with swirling, dramatic strings and elegant vocals emphasised in the mix. The extensive touring is also heard in the camaraderie between tracks. The addition of natural dialogue between takes give the whole EP an authentic sessions feel, something John Peel would've overseen decades ago.

As yet we're unsure whether the band are bridging the gap between albums or just getting the creative juices flowing, but standout track 'Les Cactus' sees Alex Turner cover Jacques Dutronc and sing entirely in French. High Green's finest aren't scared of pushing creative boundaries. The flamboyant classic rock feel that bleeds through this EP may even hint at what is next for Arctic Monkeys, and it's quite a long way from the skinny lad that used to sing about taxi ranks and fruit machines. As for retro vibes on this release, Turner, Miles Kane and co execute them seamlessly. From Bolan to Bowie, it's brilliant.

The cover of Rob Chapman's 'This Is Your Life' has a classic Puppets feel as the atmospheric strings elevate you immediately. It feels like it could be an original tune, which is always a sign of a great cover. The whole EP is the sound of a band having fun. Both now established international musicians in their own right, Kane and Turner come across as two old friends having a laugh between day jobs.

Lewis Budden

Visit nowthenmagazine.com/sheffield for our review of *Vagabond Saint* by folk singer Angelina, and live reviews of Crystal Castles at The Leadmill, Addison Groove at The Harley, XXXY & Bwana at Moor Theare Deli, and Swet Shop Boys at the Academy.



MARTIN SIMPSON

BRITISH FOLK EXTRAORDINAIRE

.....

Martin Simpson has been a force on the British folk scene for over 40 years, mixing self-penned material with traditional songs from Britain, Ireland and the US. Known for his clean, precise and technical approach to the acoustic guitar and banjo, Martin is still working his socks off, exploring new collaborations and playing gigs all over the world, including his adopted hometown of Sheffield on Tuesday 13 December.

Martin has been nominated for the BBC Radio 2 Folk Awards a staggering 31 times. The follow-up to his last solo album, *Vagrant Stanzas*, is on the horizon for 2017.

How has the tour gone so far? You seem to be playing a lot of gigs at the moment.

I have a lot of gigs. It's great, actually. I'm particularly busy because, in addition to all the touring I've been doing, I've been writing a film score. So it's like having two jobs at the moment. When I lived in the States I used to do documentaries, but this is my first feature film score, so it's very exciting. It diversifies your creativity. You do stuff that you would not do for yourself and learn from it massively, so it's fantastic.

It's been a few years in since *Vagrant Stanzas*, but you've done quite a lot of other work in the meantime. How do you

approach gigs? Will you be playing mostly stuff from the last album?

It's definitely not mostly stuff from the last album. I start recording a new album in January and I'm writing a lot of new stuff for that. I'm learning songs all the time. It's one of the joys of being an interpreter of traditional music, and also other people's songs. There's always stuff to do. So at the moment I would say about 50% of the repertoire is new, and that's great.

Does playing new material at that many gigs help you refine it before you go into the studio?

Definitely. Although it always happens that you end up finishing some things in the studio, I'm always slightly nervous of that, because I actually do think it's better to have taken things out, tried them, had the opportunity to work on the dynamics, the tempo, and just get it right.

One of the successful collaborations you've been involved in recently is the *Full English*, which is a bit of a folk super-group.

Well, you could call it that and it wouldn't seem far from the truth. It's a great bunch of people. I think the great thing about that was we all really enjoyed it and it was more successful than anybody could possibly have guessed. Like a number of those things I've done recently, [the album] was effectively done live. I did one day of recording and then drove to the airport and flew to the States. The other guys did one more day of recording, and then I think I did a couple of hours of overdubs. It's great to be in this position, when you are really being creative and you're really on the spot with it.

“FOLK MUSIC KIND OF MOVED TO SHEFFIELD WHILE I’VE BEEN HERE”

.....

The other recent collaboration you've done is *Murmurs*, with Nancy Kerr and Andy Cutting, and I know you've got a gig with them in December. Is this likely to be an ongoing collaboration, do you think?

Oh yeah, it will be. We have a fantastic time working together, although we are all really busy doing the things we do - Andy with Leveret, Heidi Talbot and The Who, and Nancy with her solo stuff, which includes her band, and with the Melrose Quartet and James Fagan. I've also been working with Martin Taylor, the jazz guitar player, over the last little while.

Next year I'm concentrating on solo work, because I have done so many collaborations, and I need to remind people, and myself, about the core of what I do.

You've also held a few guitar workshops recently.

Yeah, I did one in Sheffield. Again, it's something that I absolutely love. I just feel so very lucky to have a bunch of people who will come and work for the weekend with me, listen to what I have to say and go away inspired. It's incredibly good for me to talk through what I do and be forced to explain it. The clarity that you get from having to explain what you do to other people is quite extraordinary.

What's your experience of living and working as a musician in Sheffield?

I've been in Sheffield for 14 years. It's been amazing. Folk music kind of moved to Sheffield while I've been here. Obviously [there are] people like Roy Bailey, who've had their roots here for years, and then you get this extraordinary wave

of people who have moved in: Jon Boden, Fay Hield, Nancy [Kerr] and James [Fagan], Sam Carter just arrived. That's just a small group of who's here. It really is remarkable.

And then you've got Richard Hawley and people like that. I say, 'People like that'. There are no people like Richard, really. I'm very lucky - he's my next door neighbour. We talk guitars and music endlessly.

You've done a bit of work with him as well, haven't you?

Yes, absolutely. I played on his last two records and we've done quite a bit of live work. There's a nice bit of footage of us playing at the Royal Albert Hall at the Folk Awards a couple of years ago. And we will do more, without a doubt.

What's your feeling about political music in 2016? Is it doing its job?

I think there is a basic absence of good political music in what I would term 'popular music' in the broadest sense, but I don't think that's very different from any other time. I think there are some absolutely brilliant political writers on the folk scene, who are doing great work, and I think there's never been a time when it was more necessary. I mean, we live in the worst of times right now. I'm constantly horrified by what's happening in this country, as well as the US. We're governed by charlatans and liars, who think it's ok to be a charlatan and a liar. Narcissists and thieves.

It's interesting looking back at the 80s, because there are obviously a lot of parallels. When you look back on pop music in the 80s, there was so much political stuff that was almost smuggled into the mainstream.

It's a funny thing. I heard a guy on Radio 2 the other day. He was doing his *Tracks of My Years* thing, and one of the tracks of his years was 'Ghost Town'. And he said, 'Well, obviously this song's about the decay of ska' [laughs]. I was listening to it going, 'Have you no concept at all what that's actually about?' And the answer was no. He thought it was a song about music, because it mentions dancehalls.

Of course, there's absolutely great stuff. There's always something going on. However, in view of what's happening in this country and elsewhere, there needs to be a hell of a lot more of it going on, and it should be in the mainstream.

Sam Walby

Martin will play at Firth Hall on Tuesday 13 December. Tickets are available at £14 from concerts.sheffield.ac.uk.

martinsimpson.com

HEADSUP

IMPROV COMEDY

.....

When considering comedy in Sheffield, your mind probably jumps first to stand-up comedy. Your mind then stops, builds a small cottage, marries, has a child, maybe gets a dog, and eventually dies on stand-up. This is a fair mentality to adopt, because the stand-up scene in Sheffield provides a healthy banquet of shows and a person could be sated for as little as £5 if they so decided.

But what if I told you there was another option? What if I told you that Sheffield has a blossoming comedy scene right under our noses, a buried treasure trove of laughter, a veritable cache of chuckle?

Picture the scene. Comedy performers using suggestions from the audience to build their own scenes and stories live. No scripts, no director, no rehearsals. Everything that happens in a show lives and dies in that moment. David Williamson,

hub. We're also starting to really reflect a broad demographic of improvisers, with a good gender split, sensitivity to disabled performers and those with mental health issues, and spaces for queer improvisers to feel comfortable and supported," Chella told me.

So Sheffield presents a chattering hive of improv activity, providing opportunity not only for audiences, but also for those looking to try improv comedy themselves. This beast of banter shows no sign of ceasing its growth either, with new groups continuing to form and new shows continuing to appear. The only way is up.

How do you, the brave cultural explorer, enter this new scene on the ground level? Well, to start with, you could try The Sheffield Improv Jam, the beating heart of the improv hydra. It's here that all the local groups gather to perform shoulder to shoulder in the relaxed, friendly atmosphere of DINA.

Without any skill barriers, the Jam is a great place for the beginner performer to test their might. Alternatively, it's the place for the brave new viewer to see if improv tickles their funny bone. Regardless, it's certainly the place to cross the threshold and pass into a new world of laughter.

Joe Thompson

"SHEFFIELD PRESENTS A CHATTERING HIVE OF IMPROV ACTIVITY"

Kaboodle Improv Theatre performer, told me, "As an audience member, you feel like you're on a journey and, to a certain degree, privileged to know you've seen a once-in-a-lifetime show, as no two improv scenes are the same."

Made famous on UK TV in the late 80s by **Whose Line is it Anyway?**, improvised comedy has a slowly growing following across the UK. In many cities, improv is moving out of the shadow of obscurity and into the limelight. London-based group Showstopper won the 2016 Olivier Award for Best Entertainment & Family. Day by day, improvised comedy is breaking its way into mainstream UK entertainment.

So why should you care about the Sheffield scene? Above all other cities, what makes improv taking place here so special? In two words: size and diversity. Chella Quint, performing member and founder of improv group Faffing About, highlights this diversity.

"Everyone thinks Sheffield is a music city, but we have nine improv troupes here and good relationships with troupes in other cities. We're centrally located and we're becoming a real



Chuckentus

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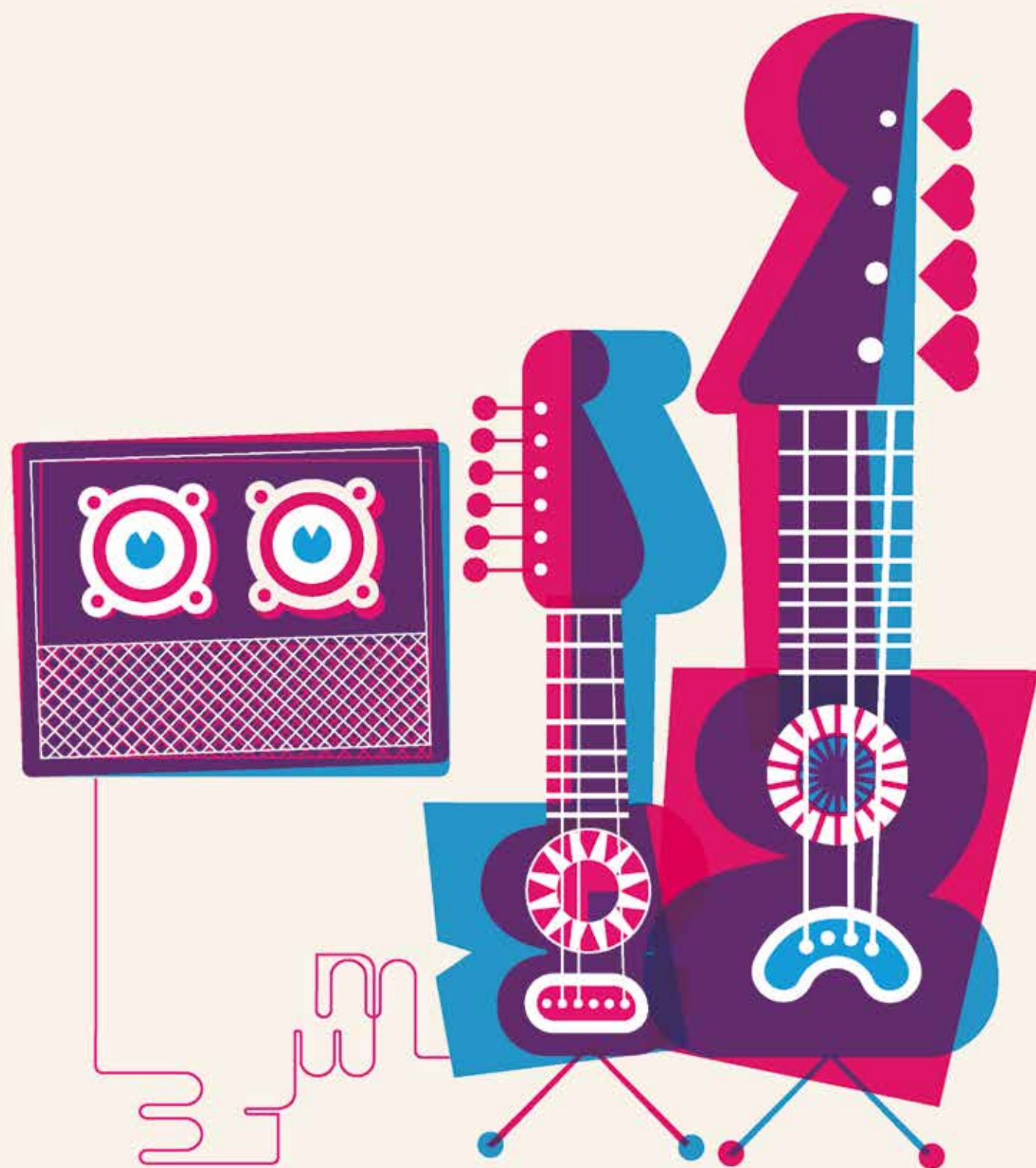
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FILMREEL

SQIFF / TRIP ALONG EXODUS

.....

ANDRO & EVE VISITS SQIFF

GLASGOW, 29 SEPTEMBER-2 OCTOBER

Last month we journeyed to Glasgow for two days of queer film screenings at the Scottish Queer International Film Festival (SQIFF) with a view to programming more great queer film in 2017 at our own women-focused events here in Sheffield.

Glasgow Women's Library hosted our highlight, Braw Butches, where a strong selection of shorts were showcased, including the heartwarming **Bootwmn**, an account of day-to-day life for Deana McGuffin, a masculine-presenting third-generation cowboy bootmaker living and working in New Mexico.

The main feature, **Gender Troubles: The Butches** by Lisa Plourde, interviewed masculine-of-centre women who shared experiences and reflected on the strange dichotomy of being hypervisible in everyday life, yet totally invisible in media representation. The film benefitted from limiting the number of interviewees, giving us a real sense of these women and the struggles they face, while celebrating their unique place in the queer community. The event concluded with a discussion of butch and masculine queer identities, with panelists including poet and activist Jo Johnson, filmmaker and spoken word artist Azara Meghie, and My Generation's Naomhán O'Connor.

Other highlights included the Web Series Showcase at the Centre for Contemporary Arts. This event demonstrated how this independent medium is used to get queer voices out there. We fell in love with Emmy-nominated **Her Story**, a view into the lives of two trans women starring Jen Richards. Made by and about trans women, it's authentic and beautifully shot.

The last film we caught was Sekiya Dorsett's **Women and the Word: The Revival**, following a group of LGBT women of colour as they tour their slam-style poetry show, The Revival, across America. Uplifting and informative in equal measure, this is one film we really hope to screen in Sheffield.

The strong programme and inclusive atmosphere SQIFF created meant that we said goodbye to Glasgow and our new queer friends and allies thoroughly pleased we'd made the journey.

Andro & Eve
@Andro_Eve

TRIP ALONG EXODUS

SHOWROOM, 7 DECEMBER

Hind Shoufani is a well-known poet and journalist. She founded multi-lingual group, Poeticians, in 2007. She's also one of an increasing number of successful Palestinian women filmmakers and her award-winning film, **Trip Along Exodus** (2015), is in the Cinema Palestino programme, screening at the Showroom with Q&A on Wednesday 7 December.

Hind's film is personal and historically fascinating. Her early life in Lebanon, Jordan and Syria was somewhat nomadic, the partial result of her grandparents being made refugees in 1948 by the creation of Israel in Palestine. Equally impacting, which she only learned about as an adult, was that in the 1970s, her father, Dr Elias Shoufani, left a safe American Ivy League academic job and became a member of Yasser Arafat's Palestinian Fatah party.

For the protection of the family, the details of his new life were always hidden, the family had bodyguards, and his presence was only occasional. Later, after political disagreement with Arafat, Shoufani became a leading analyst of Israel's policies and practices towards the Palestinians and published seminal books on the subject. He died in 2013.

His hidden, and their separate, history is the subject of Hind's documentary. In it she combines personal photos, 8mm home movie footage, interviews with her father and others, archive material, and cartoons in a video art style to explore her father's life and their relationship. The film was awarded Best Non-European Documentary at the European Independent Film Festival, and won the Audience Award at the Cairo International Women's Film Festival.

You may have caught an earlier Cinema Palestino screening at the Showroom last month, **3000 Nights** by the renowned documentary filmmaker, Mai Masri. You can see more Palestinian films in early December at Leeds Palestinian Film Festival.

Angela Martin

Trip Along Exodus trailer: vimeo.com/112111458
showroomworkstation.org.uk/trip-along-exodus
leedspsc.org.uk/filmfestival



Bootwmn (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

THE ENDLESS WINTER - A VERY BRITISH SURF MOVIE

MATT CROCKER & JAMES DEAN, 2012

THU 8 DECEMBER | 7PM | REGATHER WORKS | £7/£5

ShAFF presents this feature doc exploring how Californian cool arrived on Britain's bracing beaches and grew into a serious obsession with waves, revealing how British surfers have created one of the most unusual and colourful surfing scenes globally.

regather.net

THE STANFORD PRISON EXPERIMENT

KYLE PATRICK ALVAREZ, 2015

FRI 9 DECEMBER | 7:30PM | FILM UNIT | £3

This film presents a fascinating version of the alarming and sobering insights into human behaviour that arose from the notorious 1971 experiment by Stanford psychologist Dr Phillip Zimbardo, in which 24 volunteers took on the roles of guards and inmates in a makeshift prison system.

filmunit.org.uk/Schedulefilm18.html

THE LOOK OF SILENCE

JOSHUA OPPENHEIMER, 2014

THU 15 DECEMBER | 6PM | SHOWROOM | £8.50

A sequel to 2012's **The Act of Killing**, about Indonesia's 1960s death squads, this film shows a mild-mannered optometrist challenge those in his community who murdered his brother. An incredible and stunning indictment of not just 'history' and the human capacity for monstrous behaviour, but also of the obfuscations of memory and the human mind.

showroomworkstation.org.uk/look-of-silence

ROOM

LENNY ABRAHAMSON, 2016

MON 26 DECEMBER | 3.35PM | SHOWROOM | £7.50

Showing as part of the Showroom's very welcome 'Best of 2016' series, this powerful study of the bond between parent and child and the devastating effects of crime has drawn critical and popular praise. Also screening as part of the Best of 2016 series: **Mustang**, **The Pearl Button** and **American Honey**.

showroomworkstation.org.uk/best-of-2016



SHOWROOM CINEMA WHAT'S ON IN DECEMBER

FROM FRIDAY 2 DECEMBER

BLEED FOR THIS (15)
CHI-RAQ (15)
I, OLGA (18)
THE UNKNOWN GIRL

FROM FRIDAY 9 DECEMBER

THE BIRTH OF A NATION (15)
THE PASS (15)
SNOWDEN (15)
IT'S A WONDERFUL LIFE (U)

FROM THURSDAY 15 DECEMBER

ROGUE ONE: A STAR WARS STORY (12A)

FROM FRIDAY 16 DECEMBER

THE EAGLE HUNTRESS (U)
THE MUPPET CHRISTMAS CAROL (U)

FROM FRIDAY 16 DECEMBER

THE BLACK HEN (12A)
MOANA (PG)
LIFE, ANIMATED (PG)

FROM MONDAY 19 DECEMBER

BALLERINA (U)

FROM WED 22 DECEMBER

PASSENGERS

FROM BOXING DAY

IN THE HEAT OF THE NIGHT (15)
I, DANIEL BLAKE (15)
A UNITED KINGDOM (12A)
GIMME DANGER (15)
EAT THAT QUESTION: FRANK ZAPPA IN HIS OWN WORDS (15)
BEST OF 2015

SPECIAL SCREENINGS

ONE MORE TIME WITH FEELING
MY FERAL HEART
DEAD MAN'S SHOES
NAPOLEON
THE COMING WAR ON CHINA • Q&A
THIRD ANGEL PRESENTS: THE SMALL CELEBRATIONS AND OTHER FILMS
TRIP ALONG EXODUS • Q&A
SOUR GRAPES • Q&A
THE INCIDENT • Q&A
GLOBAL GAY FILMS
BRITROCK FILM TOUR
GET BETTER: A FILM ABOUT FRANK TURNER
NORFOLK
THE LOOK OF SILENCE
MENTAL COMEDY



SEE WEBSITE FOR SCREENING DATES AND TIMES.

Showroom Cinema 15 Paternoster Row, Sheffield, S1 2BX Box Office (0114) 2757727
FOR FULL DETAILS OF SCREENING TIMES VISIT: SHOWROOMWORKSTATION.ORG.UK/GUIDE
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EARLYBIRD £15
TICKETS £20

NYE

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WITH
K.O.G & THE ZONGO BRIGADE
JUNGLE LION
STEEL CITY RHYTHM

7.30PM - 3AM // STREET FOOD TRADERS // WWW.PARTYFORTHEPEOPLE.ORG

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



PRINTED BY US

PRINTEDBYUS.ORG

Homelessness is mentioned a few times in this month's issue, not least because Christmas is a time when the problems faced by people without a home can become more pronounced. Homelessness comes in many forms and there are no quick fixes, but there are loads of individuals and organisations working to improve the situation in Sheffield.

Printed By Us is a new non-profit initiative by Just Works, headed up by the Cathedral Archer Project (CAP). The core aim is to teach homeless and vulnerable people the craft of screen printing, helping them learn new skills, build their confidence and move forward in their lives.

Prints are put together by local designers and screen printed by workshop participants. Small batches are then sold, hand signed by both the artist and the screen printer, and any profits come back into the organisation, helping to fund future workshops hosted by Sheffield Print Club and the popular CAP art classes. It's an internship programme for homeless and recently housed CAP service users, which can also offer them experience in business admin, marketing, order fulfilment and customer service.

If you're looking for a unique Christmas gift with a conscience, jump onto the Printed By Us online shop, see what's on offer - last time we looked there were a couple of great James Green designs up - and spread the word about this worthwhile venture.



MAKERS ON THE EDGE

555 ABBEYDALE ROAD
MAKERSONTHEEDGE.COM

Since taking on their Abbeydale Road premises back in September of last year, James and Lisa Wallbank's vision for an emporium of craft turned interactive creative hub has managed to blossom beyond even their own ambitious expectations.

Makers is to be found in the heart of the now well-established Antiques Quarter. It set out to build a sustainable business based around making, with the philosophy of 'super local renaissance' at its core, having renovated a space which had lain derelict for two decades.

Having successfully realised their initial plan, a wonderful stroke of serendipity presented itself in the form of community festival Hillsfest, for which the Makers team produced a model city in miniature. This showcased their laser cutting facilities to thousands of people across Sheffield, for many of whom the process was novel and inspiring.

This method of production has many applications, ranging from the creation of bespoke products to the active engagement of young people in the crucial disciplines of Science, Technology, Engineering and Maths (STEM). On that point, Makers are now a research partner in MAKEy, a programme which looks at how making can encourage young people to develop skills within STEM. A noble undertaking, made fun.

In essence, Makers is a place where you can go to get things made, so pop along and see what you can make a reality.

CUBANA

LEOPOLD SQUARE
CUBANATAPASBAR.CO.UK



Since we last checked in with this most authentically Latin of places back in the balmy, summer days of June - remember them? - the team at Cubana have been busy moving and shaking things up by adding to their already bustling roster of dance classes, excellent food and general red-blooded revelry with a new, weekly live event in the form of the Live Music and Cocktail Lounge.

Whilst the ground floor is now infamous for its high-tempo salsa stylings, this new night brings an altogether smoother atmosphere to the upstairs area, serving up the silky vocal talents of Emily Claire West and Katie Stewart, along with the mellow, Blue Note sax sounds of Samantha Hamstead and Piero Tucci providing the funk, bossa nova and soul, all to be enjoyed with a wide range of cocktails for you to sip as your feet tap and your head bobs.

The Live Music and Cocktail Lounge happens every Friday and Saturday, with full live listings and cocktail menu to be found on the Cubana website.

UNION ST POP UP CAFE

18-20 UNION ST
UNION-ST.ORG



Put down the stale sarnie, back away from the crummy cup-a-soup and throw out the monstrous microwave meal. We're happy to introduce you to a new lunchtime star - the Union St Pop Up Cafe.

Each day you'll be treated to a new and exciting style of food. Monday is reserved for Masterchef quarter finalist Chris Hale and his Asian adventures (if there are gyoza then get 12, trust us). Tuesdays are for the tantalising Slaaw, delivering healthy hot pots and treats. Wave goodbye to woeful Wednesdays with Pasta Masta and his veggie-filled pasta pots.

Thursdays are for pub classics Pie Eyed. A bargain deal of pie and mash is just what's needed to get you through to the end of the week. On Fridays, treat yourself to a banging brownie and coffee from the socially conscious Twin Cafe.

In short, get yourself down to Union St to solve your lunchtime needs.

RONEY'S

276 SHARROW VALE ROAD
HOGROASTSHEFFIELD.CO.UK



December: the mornings are dark and cold and the weather is grim.

But there is hope. Tucked away on Sharrow Vale Road is a place that does breakfast sandwiches so incredible that it'll wash all your woeful winter worries away.

Roney's serves succulent sausages and some of the best bacon going. These breakfast sandwiches are genuinely unbeatable. On top of the breakfast offerings, you can also hire Roney's incredible hog roast services. Bringing the bacon to you, they'll set up wherever you need them and put on a feast for you and your guests. If hog roast isn't your thing, they also put on a great cold buffet.

Roney's have provided top-class butchery for Sheffield since 1935 and we're happy to have been buying from them for as long as we can remember. Book now for all your Christmas meats. You wouldn't want to miss out.

STREET FOOD WAREHOUSE

TRAFALGAR WAREHOUSE
TRAFALGAR-WAREHOUSE.COM



Every cuisine has some form of associated street food - some kind of snack that can be picked up and devoured with hands rather than cutlery (by the way, we decree that pizza should never be eaten with knife and fork).

Monday nights are now your chance to satisfy all your street food needs. On 12 and 19 December this year and then every Monday from mid February, Trafalgar Warehouse will play host to the new Street Food Warehouse.

The good people behind the venture have taken inspiration from markets all over the world to create a friendly and welcoming experience fuelled by food of all persuasions.

Sheffield's homegrown brewery, Brew Foundation, will be matching the tasty treats with some of their brews. There'll also be DJs and bands to make sure you're entertained whilst you eat your own body weight in arancini. As it runs from 5-9pm, it's the perfect post-work treat. See you there.

DISCOUNTS

WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

TYPE 'NOW THEN DISCOUNTS' INTO YOUR APP STORE, DOWNLOAD THE APP, BROWSE THE TRADERS AND DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. STAY TUNED TO THIS PAGE FOR MONTHLY UPDATES.



NEW OFFERS ON THE APP

FEAR X LOATHING

- 15% off brunch on Saturdays, 12pm-4pm.

FOUR CORNERS CANTEN

- Two meals for £10 on Tuesdays.

GYPSY ROSE SALON

- Vintage style party hair from £25.
- Vibrant colouring & cut from £45.

KELHAM ISLAND MUSEUM

- Victorian Christmas Market on Saturday 3 December, 10am-7pm and Sunday 4 December, 10am-5pm.

OLD CROWN

- 50p off a pint of real ale, Estrella, Amstell & Guinness on weekdays, 4pm-7pm.

SUNSHINE PIZZA OVEN

- Buy two pizzas and get a third free on Wednesdays at The Climbing Works, 6-10pm.

THE DEVONSHIRE CAT

- Half price roast dinners on Sundays.
- Half price prosecco.
- Pint of Heathen real ale for £2.90.

THE PORTER PIZZA COMPANY

- Mondays: Buy two pizzas and get two free ice creams.
- Mondays: Buy two pizzas and get a third free.
- Lunchtime Special: Any 9-inch pizza for £4.50.
- Student Discount: Any pizza for £6.50.

WHIRLOW HALL FARM SHOP

- Free pack of 12 pigs in blankets when you order your Christmas turkey or joint by 18 December.

MUGEN TEA HOUSE

- Buy any hot drink and get a piece of cake, brownie or tray bake for half price.
- Buy a pot of any of their loose leaf teas for £1.50 after 2pm every day.

THE GRAVY TRAIN POUTINE

- £50 off when you book for a private event.

THE TRAMSHED

- 10% off Magic Rock and Vocation Brewery Beers.

THOUGHTS? WE'RE ALL EARS...

NOWTHENMAGAZINE.COM/DISCOUNTS | @NTDISCOUNTS #FLASHTHEAPPSHEFF

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shakespeares-sheffield.co.uk



DECEMBER LISTINGS

- Fri 2.** Siren craft tap takeover 7 casks, 7 kegs and meet the brewer from one of London's leading craft breweries. 5:00pm start, free entry.
Wagon Wheel presents Boss Caine, Mark Wynn, Dave Woodcock and Joe Solo. Starts at 8:00pm. £5 from wegotickets.com or £6 on the door
- Sat 10.** Pow Wow Club/Go Go Gorilla. Rhythm and blues DJ night playing their classic and rare Rhythm & Blues collections from the 50's and 60's. Starts at 9:00pm
- Thu 15.** Troubled Salad improve comedy. Come down and enjoy some laughs. 7:00pm
- Sat 17.** Haze Christmas gig. Formed in 1978 by Chris and Paul McMahon, Haze were one of the founders of the neo-progressive revival of the early 1980s. 7.30pm -11pm, tickets £6 advanced £8 on the door
- Thu 22.** The Red River Rebels gig. The Red River Rebels are a five piece band from Sheffield. The band play upbeat, dancing, jiving swing blues and R&B.
- Sat 31.** New Year's Eve. There's no event on. But we are a great place to ring in the New Year. Our wide ranging Whisky selection and great range of beers and ciders are a perfect accompaniment to the New Year's festivities. We might even play some music.

plus the folk music singing session every Wednesday and quiz night every Thursday.

CADS
Provide Support Promote

160 Studios
11 Buildings
Professional Network
Co-working
Volunteering

Hire spaces
>40 events
this year

6 Years
supporting
Community
New businesses 8+
11+ Artists/Groups

7 SMITHFIELD, SHEFFIELD S3 7AR @cads-online.org 0114 3489421 / info@cads-online.org

CADS New Complex...

Open Doors - 15th December 2016

CADS is excited to announce an open doors day at our latest complex, featuring 30+ studios, outdoor units, a courtyard and a grand marble foyer! Come have a look around, discover the history of the building and find out how you can be a part of its future!

To find out more information about the new building or to book a viewing please contact us on any of the details below.

CADS
7 SMITHFIELD, SHEFFIELD S3 7AR

www.cads-online.org
0114 3489421 / info@cads-online.org

SATURDAY 31 DECEMBER 2016
02 ACADEMY SHEFFIELD



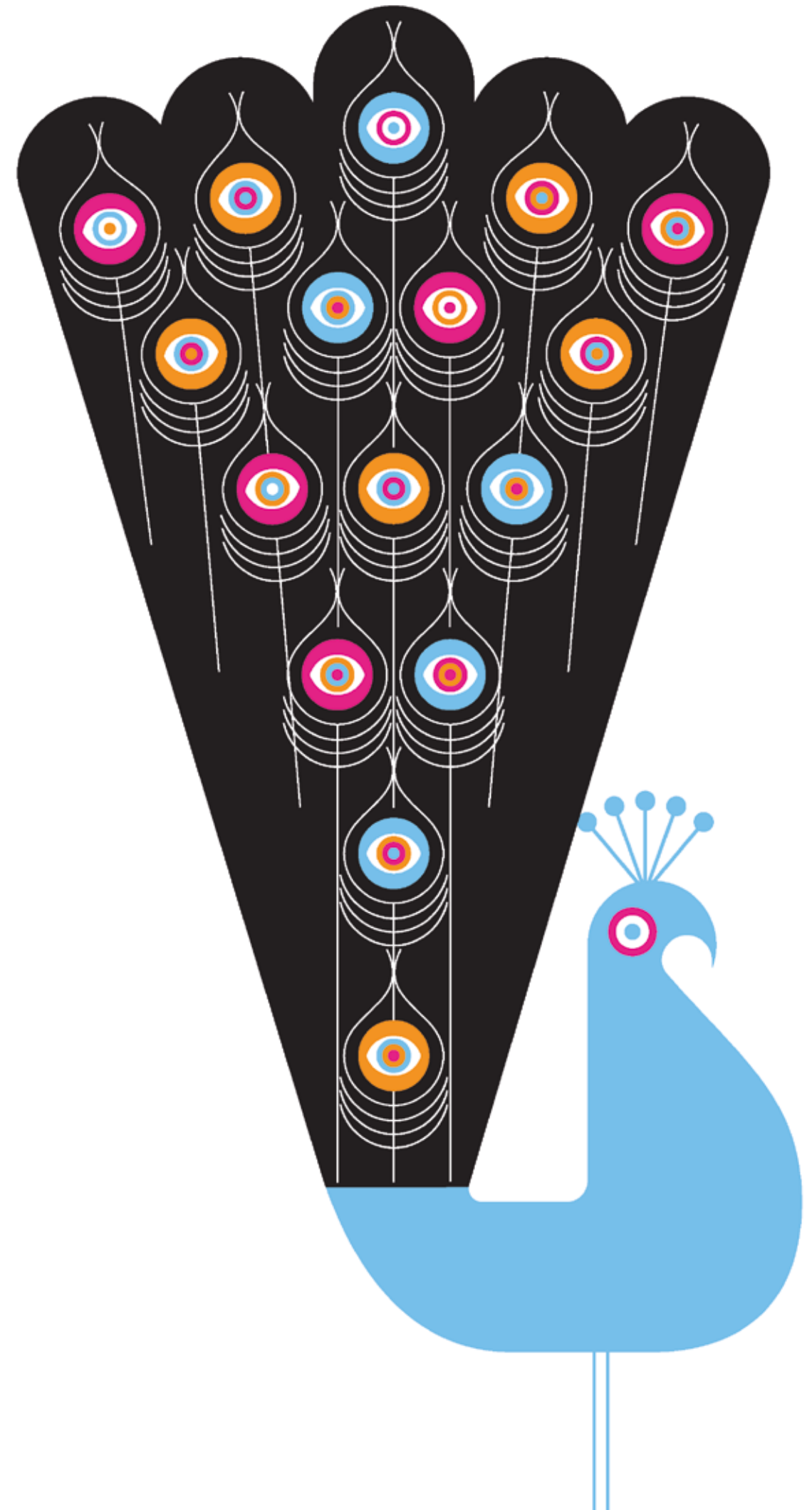
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KENNY KEN JUNGLE SET
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CONDUCTA

+ MORE TO BE ANNOUNCED

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DETONATEEVENTS.COM





On Planet Christmas, it is Christmas Day 362 days a year.

The other three days are Normal Eve, Normal Day and Toxic Day.

Every single day apart from these, the Anti Santa is delivering presents that nobody wants.

The stuff is piled high in gardens and occasionally set on fire by charity shops.

He lives in a former frozen food outlet, making these unwanted Christmas gifts all year round with his team of giants.

Words: Mike Somerset Ward

Picture: Varrod Goblinsk



ROLL UP, ROLL UP.....

THE
ALTERNATIVE
CHRISTMAS FAIR

DECEMBER 10TH & 11TH 2016 11AM - 6PM

CHILDREN FREE
ADULTS £2.50

TRAFALGAR WAREHOUSE

Trafalgar Street, Sheffield, S1 4JT



LOCAL BEER

Barbers

ARTISANS

Music

COCKTAILS

SANTA'S GROTTO

Craft Stalls

MULLED WINE

Mince Pies

MAGICIANS

NIGHTS OUT & EVENTS

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STREET FOOD WAREHOUSE, S1
SHOWROOM CINEMA, S1
THE LEADMILL, S1
CORPORATION, S1
DETONATE, S1
SHEFFIELD THEATRES, S1
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THE TRAVELLERS TROVE, S8
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PORTER BOOK SHOP, S11
THE BESSEMER II, S11

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THE RED DEER, S1
THE RUTLAND ARMS, S1
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NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.